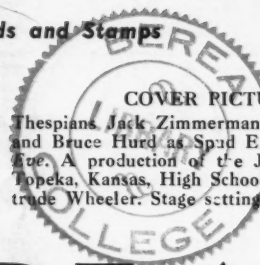


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The HIGH SCHOOL

OCTOBER, 1943

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COVER PICTURE

Thespians Jack Zimmerman as Johnny Colver and Bruce Hurd as Spud Erwin in *Ever Since Eve*. A production of the Junior Class at the Topeka, Kansas, High School. Directed by Gertrude Wheeler. Stage setting by J. H. Hoehner.

SCHOOL

THESPIAN

VOL. XV. No. 1

A National Publication Devoted To Dramatics in the Secondary Schools

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THE EDITOR'S PAGE

Greetings and best wishes! May the 1943-44 school year bring you success such as you have never experienced before in things dramatic.

The statistical summary which appears on page 2 deserves careful study. On the basis of data reported by 305 of the 565 high schools affiliated with The National Thespian Society as of August 1, 1943, we have estimated that 1,311 major productions were given by Thespian schools during the 1942-43 season, or an average of 2.32 production per school. This is exclusive of dramatic performances such as operettas, pageants, revues, and other special programs given during the year. Approximately the same number of schools averaged 2.31 productions during the 1941-42 season. On the basis of these figures there was no reduction in the number of productions given by Thespian schools during the war year of 1942-43 as compared with the number of plays given during peace times.

The same summary shows an estimated 452 productions of pageants, vodvils, revues and other special programs during the 1942-43 season. These figures show an increase of about 20% over similar productions given during the 1941-42 year. An examination of the productions reported shows that most of them were patriotic programs designed to further the war effort in one way or another.

Only 44 of the 305 high schools reporting their 1942-43 activities participated in some form of drama festival or contest. Most of these were either intra-school or district events. This is a decided drop from the total of 146 schools which reported participation in the 1941-42 tournament season. *Drama festivals and contests are out for the duration!*

Of the nineteen most frequently produced plays among Thespian schools during the 1942-43 season, *Ever Since Eve* led with a total of 40 productions among the 305 schools reporting. This same play led last season with a total of 65 productions among 337 schools. *June Mad* came second with 20 productions this past year. In 1941-42 it also ranked second with 25 productions. Third place honors were shared by *Don't Take My Penny* and *Letters to Lucerne*, each with 18 productions. Newcomers to the 1942-43 popularity list are *Mrs. Miniver*, *Out of the Frying Pan*, *Every Family Has One*, *The Very Light Brigade*, *Brother Goose*, *Plane Crazy*, *The Man Who Came To Dinner*, and *Best Food Forward*.

You may obtain, free of charge, a list containing the titles of all full-length plays reported by Thespian schools for the 1942-43 season, with the number of productions for each play, by writing to The National Thespian Society, College Hill Station, Cincinnati, Ohio. Enclose a self-addressed, stamped (3 cents), large envelope with your request.

During the current school year this magazine will serve as the official medium for the publication of news and information concerning dramatics groups enrolled in the **HIGH SCHOOL THEATRE FOR VICTORY PROGRAM**. The **THEATRE FOR VICTORY PROGRAM** is sponsored on a nation-wide basis by The National Thespian Society, cooperating with the United States Office of Education, War Finance Division of the U. S. Treasury Department and the Theatre For Victory Council.

The School and College Section of the Office of War Information and the Radio Section of the Office of Civilian Defense were eliminated as of July 1 as the result of drastic budget cuts by the Congress. We are informed at the time of this writing that most of the wartime scripts handled by these two offices will probably be taken over by the Radio Script and Transcription Exchange of the United States Office of Education.

While we shall be largely concerned with the more effective mobilization of high school dramatics groups for wartime services this season, we shall at no time minimize the role of the high school theatre in the educational process. True, we shall urge the full utilization of all resources and services in behalf of the war program, to sell bonds, to collect scrap metal, to create and maintain wartime morale; but at no time shall we lose sight of that greater function which the theatre and the drama must perform in the development of our youth. To reveal permanent truths and values of human conduct, to establish moral standards, to offer sustenance to the philosophic and poetic hunger of our young people, to inspire and to lead—these are the basic functions of all dramatic activities.

From the Denison University Theatre: *Our Creed—to train both students and audience to appreciate the living theatre; to present plays that picture all sides of life and dramatic literature; to approach perfection in its own realm without attempting to ape Broadway; to entertain but to contribute something more than mere entertainment; to encourage creative work in every phase of drama; to add stature to the theatre in general, and to the college theatre in particular; to be always both EDUCATIONAL AND ARTISTIC!*

Notes from the Seminar on Planning the Post-War World, New York Congregational Christian Conference, Mount Vernon, N. Y., May 20, 1943:

"In view of the recognized effectiveness of drama as a means of giving vividness to moral values and thus creating Christian attitudes, and in view of the need for loyalty to Christian ideals, as well as intelligent judgments in solving the problems of the post-war world,

"We RECOMMEND that all churches of this Conference make frequent use of drama to strengthen ideals of brotherhood in these days when the standards of Democracy must be made strong if peace is to be made permanent.

"We express the hope that denominational and interdenominational organizations, as well as schools and colleges, will give careful consideration to promoting, not merely discussions of plans, but also an intensive program of play production looking toward a deepening of devotion to ideals of brotherhood and the supremacy of human rights above individual interests."

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A group of twenty-three people—artists, writers, actors—gathered around versatile George Savage of the University of Washington this past summer and established the "Tryout Theater" in Seattle. "The Theatre has four objectives: (1) promote interest in the legitimate theatre through the giving of trial productions to unproduced plays; (2) aid playwrights by providing a laboratory where their work may be produced before it is sold; (3) afford a creative outlet to local actors, directors, and designers; (4) provide a theatre writers in the service can come back to."

Our **WARTIME MANUAL FOR HIGH SCHOOL DRAMATICS DIRECTORS** is now available. Complimentary copies are being mailed to all dramatics directors affiliated with The National Thespian Society. Non-members may purchase copies at a \$1.00 each. (See advertisement on page 19.) Especially recommended is the article on "Preparing Dramatic Entertainment for the Men in Service" and the one devoted to "The Organization of the High School Dramatics Club."

Closing thought: "Working in a theatre is fun, more fun than playing in a theatre. This is one of the perpetual holds of the theatre on youth. But it is more than fun, for youth increasingly insists that its theatre must intensify life, clarify human relationships, and draw out of performers, producers, and audience alike their utmost productivity." From Hallie Flanagan's new book called *Dynamo*.

Statistical Summary of the 1942-43 Thespian Season

(This summary is based upon data reported by 305 out of 565 high schools affiliated with The National Thespian Society as of August 1, 1943, and does not attempt to cover the activities of non-member schools which subscribe for THE HIGH SCHOOL THESPIAN.)

Total number of major productions reported as of August 1, 1943 708*

Average number of major productions per school reporting 2.32

Estimated number of major productions given by all schools affiliated with The National Thespian Society during the 1942-43 season 1,311

Distribution of number of productions among schools reporting:

Schools	Number of Major Productions
6	0
53	1
135	2
98	3
15	4
5	5
1	6

Total number of operetta productions reported as of August 1, 1943 30

Estimated number of operetta productions staged during the season by all Thespian schools 53

Number of variety shows, revues, vodvils, pageants, etc., reported as of August 1, 1943 240

Estimated number of variety shows, vodvils, pageants, etc., given during the season by all Thespian schools 452

Number of one-act play productions reported as of August 1, 1943 1,237

Estimated number of one-act play productions given during the season by all Thespian schools 2,260

Number of schools reporting participation in drama festivals and contests during the season 44

Number of schools reporting participation in radio activities during the season 83

Number of schools reporting production of evening programs of one-act plays 53

Nineteen most frequently produced full-length plays among Thespian schools reporting as of August 1, 1943:

Title	Number of Productions
<i>Ever Since Eve</i>	40
<i>June Mad</i>	20
<i>Don't Take My Penny</i>	18
<i>Letters To Lucerne</i>	18
<i>What A Life</i>	14
<i>American Passport</i>	13
<i>Every Family Has One</i>	12
<i>You Can't Take It With You</i>	12
<i>Mrs. Miniver</i>	9
<i>Out of the Frying Pan</i>	8
<i>Night of January 16</i>	8
<i>Our Town</i>	8
<i>Brother Goose</i>	7
<i>The Very Light Brigade</i>	6
<i>Spring Fever</i>	6
<i>Best Foot Forward</i>	6
<i>Growing Pains</i>	6
<i>The Man Who Came To Dinner</i>	6
<i>Plane Crazy</i>	6

*Includes the production of evening of one-act plays but does not include the production of operettas, pageants, or other special programs.

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*The National Thespian Dramatic Honor Society
for High Schools*

COLLEGE HILL STATION, CINCINNATI, OHIO

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Brooklyn, N. Y.
Alice P. Sterner Barringer High School
Newark, N. J.
Earl W. Blank Berea College
Berea, Ky.
Frances Cosgrove Bittersweet Lane
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THE HIGH SCHOOL THESPIAN

Duke George II of Saxe-Meiningen

by BARNARD HEWITT

Chairman, Dramatics Committee, Brooklyn College, Brooklyn, N. Y.

(Primarily for Students)

THE year 1866 was a fateful one for the modern theatre. In that year Duke George II became the ruler of Saxe-Meiningen, an obscure German state about three-quarters the size of Rhode Island, an event which at the time seemed of small importance even in the political world, and of no importance at all in the world of the theatre. Yet that event made possible the development of the Meiningen Players, who left their imprint upon the leading theatres of Europe and America, and in the opinion of some laid the foundations of theatrical art as it is practiced today.

The hand of tradition lay heavily upon the theatre in 1866. It was largely content to repeat the successful plays of the past: Shakespeare, Molière, Goethe, and Schiller, and to repeat them in patterns that had become empty through many repetitions. The actor dominated the theatre; often as actor-manager he served as producer and director, as well as star performer. If he restudied the script of *Hamlet*, more often than not he did so not in search of Shakespeare's purpose but of an interpretation particularly suited to his own special talents. If he took pains with the acting of the rest of his company, if he took the trouble to drill his supers, more often than not it was to subordinate them to himself, not in the interests of the play as a whole.

Much of the movement and "business" particularly was traditional. So strong was the hold of traditional "business" that an actor like Booth could tour by himself playing a repertory of *Hamlet* and two other Shakespeare plays as guest star with one repertory company after another across the United States, and require only two or three hours of rehearsal for all three plays with each new company.

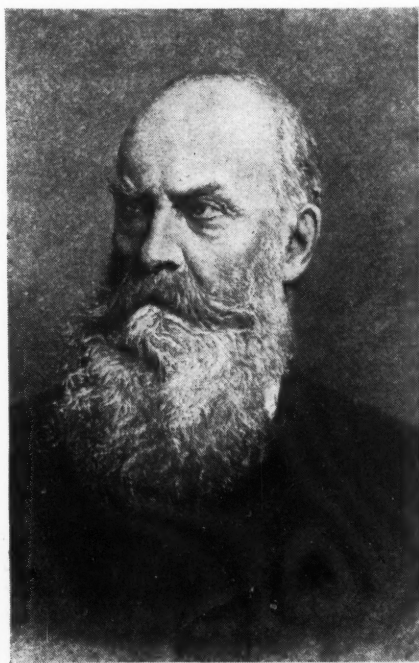
Special scenery for a production was the exception. Each theatre had its supply of stock settings, largely painted on drops and wing pieces: a palace interior, a cottage interior, a castle exterior, a woodland scene, a ballroom scene, etc., and out of this stock were supplied the scenic needs of any play that came along. Costumes were left largely to the whims of the actors, and came for the most part out of stock wardrobes. Out of one cupboard could be taken costumes which would do for any Roman play; another cupboard would supply the needs of *Twelfth Night*, *Much Ado*, *As You Like It*, and perhaps half a dozen other plays.

EACH duchy in Germany, no matter how small, had its court theatre,

This is the first of a series of seven articles by Prof. Hewitt addressed to high school students, on great men who have made the modern theatre. Appia, Craig, Stanislavsky, Reinhardt, Myerhold, and Piscator are the other men who will be discussed in forthcoming articles.—EDITOR.

maintained under the patronage of its duke. Sixty years earlier Goethe had worked in such a court theatre in Weimar. In 1886 the court theatres had no Goethe and conditions, bad in the professional theatres, were worse in the court theatres, where conservatism and poverty combined to stifle any impulse toward reform. Mediocre repetition of traditional plays in hackneyed productions was the rule. Such was the Meiningen Theatre when Duke George II became its patron. Duke George happened to be an artist; he was a draughtsman and a painter of some distinction. His wife, Helene Von Helburg, was a talented actress, and Duke George loved the theatre, the theatre as he wished it to be, not the theatre as he found it. He began at once to make the Meiningen Players into a company capable of performing plays in the way he thought they should be performed.

He broke little new ground in the choice of plays; Shakespeare, Molière,



George II., Duke of Saxe-Meiningen

Goethe, and Schiller continued to make up most of the Meiningen repertory. But in every other respect he cast off the shackles of tradition. He began with a thorough study of the script, attempting to see it not in the light of past productions, nor yet in the light of a star actor's particular talents, but freshly, in the light of the playwright's intentions and in terms of the expressive possibilities of actor, setting, costume, and light. On the basis of this study he planned the entire production, down to the smallest details.

In order to mould his actors into a company capable of expressing in voice and movement the interpretation he had arrived at, Duke George established an iron discipline. Few rehearsals had been necessary to prepare a play on hackneyed traditional lines. Fresh interpretation required long and painstaking rehearsal with which the Duke allowed nothing to interfere. The story is told of one rehearsal on a New Year's eve: when after hours of work, midnight came marking the passing of the Old Year, the Duke stopped the rehearsal just long enough to wish the company "Happy New Year," after which work was resumed and the rehearsal lasted until the early hours of the morning. Lateness for rehearsals was not tolerated from anybody. Stanislavski tells of visiting a Meiningen rehearsal in Moscow when the company was at the height of its success. One of the actors cast for a leading role came late. He was immediately demoted to a walk-on. Every actor, no matter how talented, had to take his turn at duty in the crowd scenes. The leading actors did not always take kindly to such discipline. One of the leading actresses, who thought her position especially secure because she was the wife of Von Bülow, the director of the orchestra, rebelled at this "menial" duty. But the Duke was unyielding; she had to resign from the company.

Duke George attacked the stilted traditional postures and patterns of movement in acting. His study of sculpture and painting had made him aware of differences in posture and movement in different periods of history and in different parts of the world. He noticed, for instance, that paintings showed people in the 16th century standing ordinarily with their feet well apart, whereas the painting of the 18th century showed people standing with their heels together. He attempted to replace the stock attitudes and movements with the historically accurate ones.

However, it was in his perfection of the *ensemble*, his use of the movement and grouping of large numbers of principal and subordinate actors to express the meaning of the play, that the Duke seems to have had his greatest influence on acting. This had its greatest effect in the crowd scenes of the Meiningen productions. We have already noted that every actor, no matter how talented or how experienced, was required to take its turn



Scene from the high school version of *The Eve of St. Mark* as staged at the Huntington, W. Va., High School (Thespian Troupe No. 295.) Directed by Mrs. E. M. Compton. (Published by The Dramatic Publishing Co.)

in the crowd scenes. Each of these more talented and experienced players served as leader for one of the half a dozen sub-groups into which the crowd was divided for purposes of rehearsal. Each sub-group had its particular role in the whole pattern, and each individual in the sub-group had specific lines, specific positions, and specific movements. Nothing was left to chance; all was planned in detail and then rehearsed with the greatest care.

Duke George was equally determined to improve the setting, for to him the setting was not just a convenient means of hiding the backstage from the audience and indicating the place of the action, but an important means of expressing the meaning of the play. Moreover, his sketches clearly show that he conceived the setting not as mere illustration of the text of the play, but as the place in which the action of the play occurred. No stock settings for him. He himself designed special settings for each play in the repertory of his company. His models were not the settings traditional to *Julius Caesar* or to *William Tell*, but museum records of the architecture and landscape of the time and place of the action of the play, and he used many more practical units: steps, platforms, doors, gates, windows, than was the custom.

He designed the costumes also, basing his designs on the historical records to be found in books, in painting, and in sculpture. Every costume, whether it was for Caesar or Brutus, or for one of the anonymous crowd, was designed with care and executed faithfully. If fabrics of the right texture and color could not be bought, they were especially woven or dyed. The Duke employed an armourer especially to

provide authentic armour and weapons for his productions. Every costume was delivered to its wearer with exact directions for wearing it, and no actor could alter his costume in the smallest detail without the Duke's approval. Costumes were ready for use early in the rehearsal period so that the actor, with weeks in which to become accustomed to his costume never had to undergo the agonies of a "dress" rehearsal.

All this the Duke did not accomplish over night. For eight years he and his wife worked on his company in the court theatre of the town of Meiningen. Only then did the Duke judge that his Meiningers were ready to show their accomplishments to the world. Under the direction of Ludwig Kronek, who had worked up from the acting company to become the Duke's right hand man, this unknown provincial troupe on May 1, 1874 opened a program of repertory in Berlin, theatrical capital of Germany. Their success was instantaneous and overwhelming. Thus began a triumphant career which did not end until 1890 when Kronek's health broke and the company disbanded. During those sixteen years the Meiningers played more than 2500 performances in 38 of the principal cities of Europe. Plans were once laid for a tour of the United States, but were cancelled when Kronek fell ill.

THE Meiningen's success came at a time when the theatre was ripe for change. New theatre leaders were dreaming of new kinds of plays and new kinds of productions: Otto Brahm in Germany, André Antoine in France, Stanislavski in Russia, J. T. Grein in England, David Be-

lasco and Steele MacKaye in the United States. The Meiningers sowed their seed in fertile soil. Antoine, of the Théâtre Libre in Paris, journeyed to Brussels especially to see the Meiningers. He wrote in July, 1888: "Their crowds are not like ours, composed of elements picked haphazard, workmen hired for dress rehearsals, and unaccustomed to wearing strange and uncomfortable costumes. . . . Immobility is almost always required of the crowds on our stage, whereas the supernumeraries of the Meiningers must act and mime their characters. Don't understand by that they force the note and that the attention is distracted from the protagonists. No, the tableau is complete, and in whatever direction you may look you fix your eyes on a detail in the situation or character. At certain moments its power is incomparable." Stanislavski and his fellows of the Moscow Art Theatre were temporarily fascinated by the ideas of the all-powerful director and of historical accuracy in setting and costume, and permanently inspired by the Meiningers' earnest effort to express the playwright's purpose. Otto Brahm and the group which founded the Freie Bühne adapted the ensemble principle to the new realistic drama of Ibsen and Hauptmann. In England the London Stage Society owed much to the Meiningers. Even the United States felt their influence.

Thus the Duke of a little German state through his devotion to theatre art had a profound influence on our modern theatre. He made historical accuracy in acting, setting, and costume, popular, and so paved the way for contemporary accuracy.

China's "Drama Soldiers"

by O. KATHLEEN KOHAN

Member of Editorial Staff, Chinese News Service, New York City, N. Y.

(Primarily for Students)

AMONG the millions of China's "homefront guardians" are her 200,000 "drama soldiers" who range from old-time professionals to child refugees turned actors. They are the ones who reflect the nation's life and sentiment and bring cheer to millions of their countrymen during the long, bitter years of struggle against the aggressor. And more important, they act as a vital medium of popular education and propaganda to mobilize the people for resistance.

Of all the changes brought about in literary forms by the current struggle in China, drama has probably received the greatest transformation. Vividly reflecting changing forces and conflicts, the Chinese drama has rapidly swung from the ancient classics to plays military in theme and symbolic of the present conflict. *Statistics show that since the war began about 1,000 dramatic societies have been formed and about half of them are still active.*

A typical propaganda play seen in almost every town and village in China is *Final Victory*, a title taken from the war slogan of China.

The opening of this play is placed in a village with several girls singing and gossiping. They all have "boy friends" in the army and when the time comes for them to march to the front the girls send their lovers away with cheers and gladness. Pao Sheng, the hero of the play, is loved by the prettiest girl of the group.

The scene shifts swiftly to portray the disheartening news of the fall of Nanking and the arrival of the Japanese soldiers. The village is captured and many of its inhabitants are killed.

The hero, Pao Sheng, is taken prisoner and just as he is about to be killed his executioner shakes hands with him saying that he would rather die than serve the Japanese warlords. After the executioner frees Pao Sheng he pulls out a gun and shoots himself.

In another part of town the Chinese mobile units destroy the defense works set up by the Japanese, with reinforcements that they received from another town. After they retake the village the Chinese soldiers once again hoist the "Blue Sky and White Sun" flag—flag of the Republic of China.

Another very popular War drama portraying the present struggle is called *Since September 18*. Here Manchuria is personified as the eldest of the three daughters of a wealthy man. The two younger ones represent the province of Jehol and North China.

A brutal and ruthless neighbor becomes attracted by these beauties and decides to claim them for himself. He stampedes in to the house destroying everything around him and takes away two of the daughters.

This is the first of several articles we have scheduled for publication this season on the theatre and drama in wartime among the United Nations. In the November issue consideration will be given to the Russian theatre.—EDITOR.

The father and the remaining daughter become very angry. So when the bully returns for the youngest daughter, the girl, with the assistance of her father and brother, beat him to a point of collapse and throw him out of their home.

Not all wartime dramatic effort is confined to adults and professionals, however. Even child refugees have turned actors.

A group of youngsters who, in spite of their weakness, have manned guns, formed a dramatic group to sing and act among the masses, "so that nobody may slumber at this moment when the peace of our homes is at stake."

There were sixty children in all who got together and became known as the Refugee Children's Singing and Dramatic Corps. They have already trekked over 4,000 miles from village to village and can be found on most any corner in groups of five or six attracting crowds with war dramas, written by themselves, and the robust singing of patriotic songs.

Only twenty children started the corps—children who woke up in Shanghai one morning in 1937 to find that their homes and schools and the homes of their friends and relatives were completely destroyed

by Japanese bombs. These homeless refugees were lost, with no one to turn to and not knowing what to do. A twenty-year old teacher gathered them around him and said, "Let's help our country." That was the beginning of the children's dramatic corps.

As they travelled, other children joined the group until it became a troupe of 60. From their own experiences they have written the following plays: *Arrest the Traitors*, *Help Our Guerrillas*, and *Children's Blood*.

Long after the war is over these children will be remembered for their tireless efforts in bringing cheer to the thousands of soldiers, farmers, homeless and wounded of wartorn China.

The lives of actors in China today aren't nearly as glamorous and safe as those of performers in peaceful countries. Perhaps their job isn't always as hazardous as that of soldiers on the battlefield, but many stars, such as China's Juliet, Yu Pei-shan, die heroically while serving their people.

Yu Pei-shan was beautiful, fun-loving and gay. Women admired her and men adored her. She lived in Shanghai, the Times Square of China, where she won acclaim for her acting of the leading role in a Chinese translation of Shakespeare's *Romeo and Juliet*.

It seemed that out of nowhere one summer day in 1937 the sky was darkened by heavy bombers, that dropped deadly tokens on Juliet's beloved Shanghai. When she saw homes burning on all sides of her and helpless, innocent children, storekeepers, and ricksha pullers being killed like flies, she knew the time had come when she must do something to help her people.



Undergraduates attending China's Universities-in-Exile, in the West, often tour the provinces giving plays in public squares, to cheer and inform the people. The plays usually are based on current events, and often bring their first news of the war to illiterate peasants and townspeople.—Photo Courtesy United China Relief.

Students Can Discriminate

by DR. HAROLD SAXE TUTTLE

School of Education, College of the City of New York, New York City.

"Creating the post-war world is going to be the present high school pupils' job." This fine bit of optimism is from a brilliant article recently published in *THE HIGH SCHOOL THESPIAN*, written by Kenneth Rowe. The statement is partly true, for which we may be thankful. While present high school students will have little to say regarding the political moves that determine international settlements, "making" the post war world will include also the public sentiment and personal relationships which determine how people are to get along together and how fully each finds himself free to develop his aptitudes and capacities. In a very true sense, then, high school students of today will create the post-war world.

Concerning this world students are far more serious today than they were during World War I. They are also more realistic. Reluctantly it must be said that they receive too little encouragement in their realism from publicity directors in the present war. But students can discriminate. Their discrimination should be encouraged in their dramatic creations. Encouragement is being given from all sides for playwriting by students. The value will consist not in the literary merit of the product but in the effect on the student's personality and citizenship. And because he is to help create the post-war world these are major goals.

The first discrimination in which students ought to be encouraged is that between *protecting* democracy and *preserving* democracy. Intelligent, alert youth can recognize the difference if they are encouraged to do so. Because of the serious after-effects, youth are entitled to such encouragement. An agile boy is seized by robbers and forced, under threat, to help them commit a burglary. Officers detect the plan and rescue the boy. They succeed in protecting him. But they are not giving assurance that he will never commit crime. This extreme analogy is used to accent the distinction. Hitler has scoffed at democracy and threatened to destroy it. We give chief attention to his military campaign. We forthwith assume that to destroy his military machine will assure the preservation of democracy. This is not true. This will protect democracy, but it will not preserve it. The preservation of democracy depends on an inner vitality. Democracy is not the mere machinery of political government; it is rather a spirit, an attitude of people toward each other. Democratic attitudes are not preserved by destroying the military enemies of democratic nations.

An illustration of this distinction may be seen in the campaign of hate that some are fostering in the name of Victory. Hate is the arch-enemy of democracy. The more hate we cultivate in our enemies the harder it will be to bring them to accept democratic ideals and practices from us. The more hate we engender in ourselves the less concern we shall have for improving the actual life conditions of our military enemies. Drama is one of the most familiar and effective means of arousing hate. To use it thus as an aid to Victory is a major temptation. To use the high art of drama to cultivate eternal qualities which make life more tolerable and satisfying is a democratic ideal.

"The victory must be won first." This oft-repeated cliché is one of the subtlest and most misleading suggestions that enemies of democracy can utter. Unfortunately many who are at heart genuine friends of democracy repeat it, unaware of its double fallacy. It is false, not only as a policy, but as a statement of the nature of democracy. Democracy is not a set of political machinery that can be bought from the counter when needed. Democracy is like a tree: it must be given time to grow. An orchardist who wants a crop of oranges must set his trees and cultivate them several years before he can reap a crop. So with democracy; it must be cultivated before it will yield its fruits of peace and good will. If we want democracy in the post-war world we must cultivate it now. It cannot be left until after victory is won. It is not merely a poor *policy* to delay; it will be impossible to get democracy for the asking if it is not cultivated now.

Democracy is an attitude of people toward other people. If attitudes of suspicion, or intolerance, or superiority, or exploitation are developed during the hysteria of war the very springs of democracy will be dried up. To cease to want democracy is to cease to have it.

Playwriting during war is, therefore, an art in which understanding of our social institutions and of human nature is essential. The power of discrimination is indispensable. Playwriters, amateur or professional, need to interpret abiding values. Those who are to live in the post-war world need to interpret the kind of life that will be good in the post-war world.

It is not necessary that every play include some glorification of victory. One who loves democracy cannot wish Hitler to succeed; but one who wants victory may indeed feel no devotion to democracy. Realists are performing a patriotic service when they interpret permanent principles of living, even though they inject no affirmation of jubilation over anticipated victory. There is real danger that a play glorifying victory may unintentionally weaken the cause of democracy, there is no danger that a play glorifying genuine democracy will diminish the prospects of victory!

Let realistic youth write plays interpreting the world they will have to create! Let them write without false notions of patriotism, or artificial restrictions on their daring as they attack with courage and realism the job that is theirs by destiny.



Clever Chinese refugee children from Shanghai whose patriotic play-acting won high praise through Central China. Now they are with the Political Training Board.

Her acting troupe decided that it could perform patriotic plays which would tell the people the story of the war, and show them dramatically how very important continued resistance was.

Like many other groups, Yu Pei-shan and twenty-four other performers toured the heavily populated towns, set up their props and staged their play. China's Juliet played the role of a woman patriot who rallied her country to resistance against Japanese invasion.

China's future was the only thing that concerned the heroine. She would encourage the troupe when it was tired, and nurse the stars when they were ill. She was also the one who led them in their last heroic performance.

They went to Shantung Province, which was at that time the center of the north-eastern war zone. The people applauded them in the villages and the soldiers gratefully welcomed them at the front. The peasants were inspired; the soldiers more than ever determined to fight harder.

But before long the Japanese invaded the city where the troupe was staying. Once again Yu Pei-shan viewed with horror the results of their brutality. Everyone was fleeing. When the last train was pulling out of the nearby village heroic Juliet and her troupe refused to board it. The soldiers needed them, they said. They would stay for just another performance.

As the train pulled out of the doomed area, there came a rain of bombs, and flames swept across the rooftops. China has not seen its Juliet since.

In this same spirit of self-sacrifice many of China's dramatists, actors, painters and other creative artists have forgotten their private ambitions and careers. They have dedicated themselves to the larger national interest in order that their country might achieve lasting peace and security.

My Method of Direction

by EARL W. BLANK

Director of the Berea Players of Berea College, Berea, Kentucky

(For Teachers)

I FIND that successful direction is based upon much preliminary planning. The director must *know* his play and be "sold" upon its possibilities. He should consider his talent, the season, his stage, his audience and any timeliness the play may have. Having chosen a play, the first thing I do is secure a manila folder and use it as a file for all suggestions. This file of the play chosen may be in waiting for many months or even years if, let us say, one has planned a tentative five year schedule.

The file has items on publicity, royalty; in fact, anything applying to the production. The Berea Players have a manila folder for every long or one-act play which they have staged. In fact, I already have placed many items in my *Candida* file, the spring play. The costume mistress has read the play, the art director has read it and my assistant director has also read it. The make-up director and technical director have read it as will those who wish to try it out. So naturally we buy scripts as early as we can.

One of the most important aspects of direction is a complete analysis of the play. I have found that the system of analysis used by Dr. M. Catharine Lyons of Maclean College of Music, Dramatic and Speech Arts in Chicago, is most effective. I shall give an illustration from the one-act classic, Chekov's *The Boor*.

General Theme: Insincerity of prolonged mourning.

Specific Theme: Mrs. Popov's prolonged mourning as affected by a new lover.

Material (unseen factors affecting the play)
Melancholy of the Russians.

Conditions Precedent (to rise of curtain):
Loss of a faithless husband for whom

Mrs. Popov had spent seven months in mourning.

Logical Proposition:

Part I. (Insincere prolonged mourning as affected by a new lover) results (in quickly forgetting a former mate.)

Part II. (Mrs. Popov's insincere prolonged mourning) is (affected by a new lover.)

Part III. (Mrs. Popov) quickly forgets (her former mate.)

Sample Life Study:

(Made of each character)

Mrs. Popov,

Sexfemale

Age25

Weight120 pounds

Height5'4"

Characteristics ..exaggerated sadness, vain, self-centered, artificial, melodramatic.

The plot is briefly stated as "Mrs. Popov's mourning is disturbed when Smirnov comes to collect his grain money. Disagreement leads to a threatening duel between the two; which leads Smirnov to make love. Mrs. Popov attempts to refuse his advances but ends by begging him to stay." There are four scenes:

1. Mrs. Popov and the servant discuss Mrs. Popov's mourning.
2. Smirnov requests his money.
3. Soliloquy of Smirnov confessing his love for Mrs. Popov.
4. Threatened duel which ends in love making.

The play has definite time, place, and character unity.

After the analysis is made I should want to work out all business before attending a rehearsal or even before try-outs.

The try-out system, it seems to me, is the only fair method. I try to urge students to read the play many times suggesting certain characters they study for try-out. I believe in giving *anyone* a chance to try out for any character he wishes.

On my next play I shall insist upon that

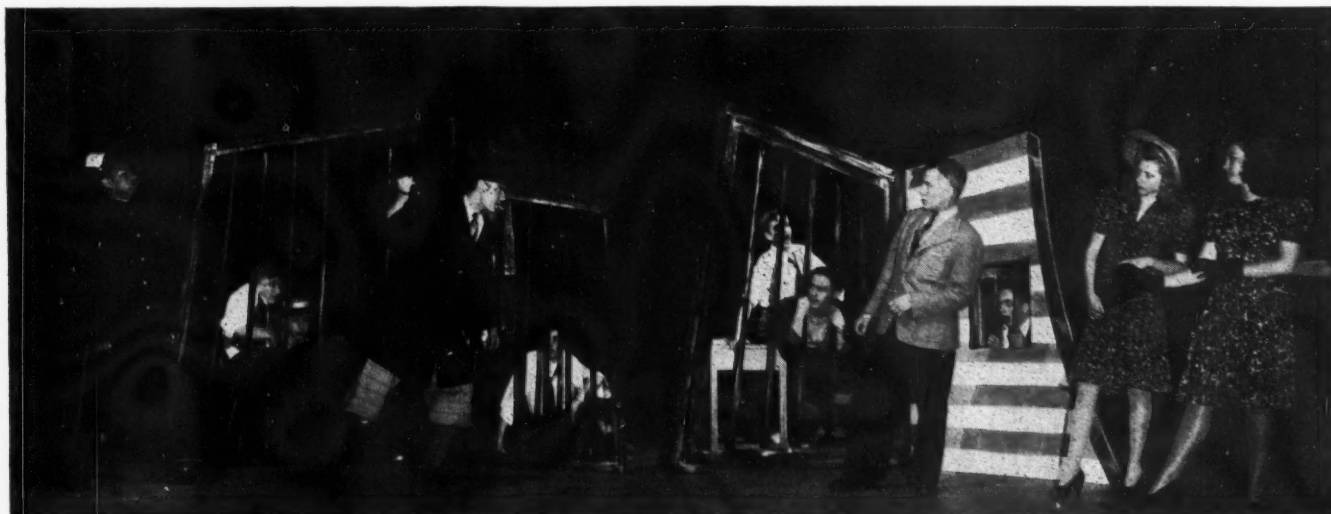
all people who try out and are taking up my time and other students' time in trying out must agree to try out with the production schedule in mind. At this try-out time I present the entire rehearsal schedule. I do not believe directors have any right to have a hit and miss rehearsal schedule. Students have a right to know what is expected of their time. I warn students of all the possible conflicts. I ask them if band, orchestra, glee club, music societies, choir, folk dancing, public affairs forum, debate, basketball, track, swimming, labor or any social event will interfere seriously with their attending rehearsals. If not, they may try out.

Before picking a permanent cast, I give the following lecture:

1. Scholarship is necessary for a foundation in building high standards. At least the symbol which scholarship reflects is essential. It does not necessarily mean good grades; it means a studious approach. Unless an actor can keep up his scholastic standards, he will not be able to do a good job rehearsing. In life today, we find that the busier we are, the less time we waste and the result is greater efficiency. Dr. Paul F. Opp of the Fairmont, West Virginia, State College, in his doctoral thesis, points out that extra-curricular dramatics increases rather than slows scholastic success. I have found that the actor with talent who is also a good student will give the best performance because he will give his part the necessary study and rehearsal a good performance demands.

2. If the student is to do his share of rehearsing, he must be able to give a certain amount of time to this job and he must know how to budget this time so that he will actually have it and have the time for his studies and leisure as well. I find also that the good student has learned how to budget time as a successful business man has learned how to invest money in the right way. A potentially good student who has not learned how to budget his time finds the discipline of rehearsals an excellent device in learning this trick.

3. In order to budget time correctly it is necessary that a student arrange his program of activities to allow for the time allotted to him in his budget for his rehearsals. Many times students feel that it will be easy to give a certain block of time to a play and they theoretically budget this time but in the meantime,



The Art Factory scene in *The Beggar On Horseback* as staged by dramatics students of the Greenwich, Conn., High School (Thespian Troupe 243). Directed by Madge Vest.

allow many other matters to interfere. The "single purpose" discipline of this planning is invaluable to the student.

4. Promptness is essential to economy and efficiency. Time cannot be allotted successfully unless the student knows how to make use of the time budgeted. If a student wants to hold any job, he must learn the lesson of promptness and where better can he learn this than in being prompt at rehearsals? If he learns the art of being on time, he will be an asset to any job.

5. Point number five deals with the student's ability to take severe criticism without thinking that the criticism is personal. He has to learn not to talk back to his director and that is a valuable trait to learn in preparation for any position. He learns tact. I should say that I have no respect for a director who takes advantage of this fact and does become personal. An artist director would not stoop to such shabby tactics; he would not have time to do so in the first place and he should make this clear to his actors.

6. Closely related to this matter of taking criticism is the matter of keeping suggestions to oneself unless called upon to make them. A director can make very clear that he will welcome suggestions but that "too many cooks spoil the broth." When a student has learned that there is a time and place for everything, he has learned still another very valuable suggestion which will bring pennies into his pocket some day.

7. In point seven, willingness and ability to learn lines early are stressed. A successful performance is not possible unless thorough groundwork is laid such as was pointed out in the point on scholarship. If a student does not know his lines early, he cannot concentrate on the acting of his character. I should say that if a student does not thoroughly prepare himself in any job or profession, he will never be a great specialist. A doctor would not dare take chances; an actor should not do so. Student actors owe an obligation to each member of the audience who has paid out his hard-earned money to see the performance. This audience must never be cheated; neither should an employer be cheated.

8. In order to maintain a steady morale and to assure economy of everyone's valuable time, student actors should remain in the building and rehearsal room unless the student does not come on for a long while or he is studying his lines or some lesson. Student actors are urged to observe other actors in order to get the spirit of the play and to act as a psychological spur to actors on the stage. Students may learn a great deal by observing the good and bad work of other actors. This is universally true in other things. Outsiders should not come to a rehearsal as a false atmosphere is set up. Actors not really performing feel they need to in such a situation and get self-conscious. The laboratory spirit is no longer in the rehearsal as it should be.

9. Along this economy line and in close harmony with the idea of remaining near by is the training of alertness so that students should be ready to make all entrances on time at every rehearsal as well as in every performance. This alertness lends itself to an alert and vital performance. For development of character and efficiency in a position, or in any walk of life, it pays to be alertly ready for the opportunity which may be around the corner.

10. Student actors might be willing to stay near by but their presence will not be very valuable if they do not learn how to remain quiet while a rehearsal is in progress. If they learn this art of remaining quietly businesslike, they will be ready to make entrances, will do a better job of acting and will be in a position to observe what is going on around them. One is not much good without the other.

11. If a student actor can be quiet at a rehearsal, nine chances out of ten are, he will be willing and able to pay strict attention when the director speaks to actors on the stage or to the cast as a whole. The student is then learning that great art: listening. It is said of

the great actress, Rachel, that early in her career she had learned to listen and because of this fact, another great actress, Mademoiselle Mars, predicted she would go far in the theatre. It will pay anyone at any time to learn how to listen.

12. A student actor is taught patience by being told that he is expected to be willing and able to go over a piece of business in a rehearsal as many times as the director sees fit without losing interest or freshness. He is told that he is expected to attempt improvement every time the business is repeated.

13. A student actor is also warned that if he is playing a comedy role, he will be expected to quickly get over thinking he is funny and concentrate on his characterization so that his audience will laugh at him and not with him. If an actor thinks he is funny in performance and shows it, an audience is likely not to think he is funny. Here comes the lesson of self-control which is a universally necessary trait to learn in order to meet successfully the world and its problems.

14. In order to teach a student the art of growing, he is warned in this fourteenth point that it will be necessary for him to remain in character at every rehearsal. Growth will never come when an actor is spotty in rehearsals. Good today, slipshod tomorrow, mediocre another day and so on. Steady progress, even if almost imperceptible, is essential in acting as well as in every position.

15, 16, 17. Points fifteen, sixteen and seventeen are addenda to the original fourteen points brought out. Point fifteen requests student actors not to gossip for the sake of high morale; point sixteen suggests that actors say hello and goodbye at the beginning and end of every rehearsal for the same reason; and in point seventeen, students are told that regardless of creed or belief, the director is sure that all of them pray in some form or other; that to say a little prayer before every entrance is bound to clear the mind and build up an atmosphere in a performance that is sure to develop an inspiration which will permeate each actor, develop unity in the cast and as a result show in the performance and radiate from the stage to its audience. All of these points do raise morale and do show concrete results. Many lasting friendships are developed and, if for no other reason, the friendships along with the rehearsals and performance would be of great value.

These seventeen points are anything but original with the writer. They have evolved very naturally from many different experiences, attending an inspired school such as MacLean, directing hundreds of people, simply talking with people in all walks of life. When one has learned these seventeen points, one has learned the absolute necessity for thorough preparation, order and unity, diplomacy, harmony and co-operation.

WHEN the temporary cast has heard this point of view and feels it can abide by this philosophy, then I am ready to cast permanently. It seems to me with this done—morale pretty definitely established—actual direction is not the most difficult thing.

In the actual matter of direction, I set business on an act early and go off script as soon as possible, the second rehearsal usually. I know many directors will take issue with me here and also because I have not mentioned readings. I have tried reading the entire play to my cast and having it read back to me; I have tried simply having the cast read; I have stayed on script for a number of rehearsals. Frankly, I can work best with amateurs setting business in 1 or 2 rehearsals to an

act and then going off script immediately. Amateurs are then forced to learn lines early. We work an act over for a week and then do the same with acts 2 and 3 as the case may be. Then comes the necessary repetition until polishing time. If students analyze carefully, they can learn lines intelligently by themselves.

I find beating out tempo is many times necessary. I believe in rushing a play at a certain period and over-emphasizing, then later toning down. I even hurry slow plays. I believe in props, difficult makeshift costumes, and actual entrances as early as possible.

I am an absolute convert to motivated business. Pictures should be considered. Acting is an art and picture composition is very essential. Actors must be taught to think what they say (here is the value of the analysis) and to listen. They must be taught to think between lines, that thought always precedes action and speech on the stage although so simultaneous to the average eye and ear that audiences do not detect this.

I believe in letting the student director often take over rehearsals to give the learning process a chance and give the regular director a fresh approach to the play.

To me most amateur plays and many movies and professional plays drag. Timing is all important. The actor must watch his eyes, feet, hands, body. He must feel the urge to move at the psychological time. I have no time for allowing inexperienced people to find their way around the stage—business must be exact but the actor still can use his acting area freely. However, he should be taught not to cover, how to dress the stage, how to cross correctly. I teach the principle that the real is unreal on stage and the unreal is real on the stage.

I am such a believer in thorough analysis of a play that I insist that my student assistant director must write out a complete analysis before he begins rehearsals.

To me the simplest book on direction is Brown and Garwood's *General Principles of Play Direction* published by French.

I feel that directors must insist upon early learning of lines and business so that student actors will have time in which to perfect the coordination of lines and business and action. Acting, as Jaellinger of the American Academy of Dramatic Art has said, "needs the perfection of a watch maker and the freedom of a bird." The freedom cannot come until the foundation is perfected.

Amateur actors need to learn repose and they cannot unless they are thoroughly grounded in completely prepared lines and business. They need to learn how to play to each other without star elements. They need to know Stanislavsky's statement that "There are no small parts, only small actors." This leads me to conclude that better plays which have unity and can meet the test of a logical analysis will make better actors and direction.

Litchfield Thespians Contribute to Theatre for Victory Program

by FRANCIS I. ENSLIN

Assistant Principal and Dramatics Director, Litchfield, Conn., High School.

A THRILL of pride stirred members of the Litchfield, Connecticut, High School Troupe No. 456, when they learned that theirs had been the first response to the request from the OWI for help in dramatizing the acute lumber shortage in the northeast and the immediate need for Easterners to increase the local production of lumber. The request and the response seemed in keeping with Litchfield's history. For it was in this town in the rear of Governor Alexander Wolcott's house, still in use as a residence on spacious South Street, that Litchfield citizens in the American Revolution melted down the leaden statue of King George III., transported by ox-cart over one hundred miles from Bowling Green, New York City, in 1777, to create sorely needed bullets for General Washington's men. The governor was a signer of the Declaration of Independence and very active in other ways furthering the cause of American Independence. The request of the National Thespians was an opportunity to prove that national service in 1943 lies as close to the heart of Litchfield youth as in the Revolution when General Washington was a frequent visitor in the town, and Litchfield's Major Talmadge, the general's close friend, served on Washington's staff.

The Litchfield group faced many difficulties, chief of which was the severe restriction on the use of gasoline, essential to travel in a rural area. A radio broadcast seemed at once the most effective and economical method of reaching the largest number of people in the shortest time and at the same time conserve gasoline, much scarcer in the East than lumber. Two radio stations were approached, the Travelers WTIC in Hartford, New England's most powerful station, a member of the NBC Red Network and WBRY, Waterbury, the Waterbury Republican station, a member of the Columbia Broadcasting System, and serving all Litchfield County, the immediate area we desired to reach. The program managers of both studios gave immediate and cordial consent to the production, and every incentive to make an excellent production was thus insured.

Daily rehearsals were conducted for three weeks. None of the cast had had radio experience. Hence, there was the problem of acquiring radio technique, familiarity with the microphone, and elementary knowledge of studio procedure, as well as a sincere portrayal of a burlesque of the old-fashioned melodrama. In this type of play the cast had had no experience and was attempting what Mr. Paul Lucas, Assistant Program Manager of

WTIC, described as the most difficult type of radio drama. But incentives were high, and the Thespians were determined not to muff their opportunity.

As work proceeded, various members of the cast and the directors were seized successively by colds raging through the school in a severe epidemic. To keep the program in production the assistance of a Litchfield graduate interested in dramatics and with considerable radio experience was requested and enthusiastically given. Both director and cast recognize that the success of the production is in large part due to the skillful assistance cheerfully given by Mr. Julius Guinchi of the Litchfield Players.

The schedule on the day of broadcast from Hartford called for a rehearsal at 2:30 P.M. for an hour and a half with the broadcast at 4 P.M. Since Hartford is thirty-seven miles from Litchfield, the broadcast made possible a trip which included dinner in town and attendance at a good motion picture, very attractive features for pupils confined to a country town for weeks because of the ban on pleasure driving.

Altogether, the experience was most enjoyable and profitable. The hour and a half rehearsal passed with incredible speed, followed without a break by the broadcast so that there was no time for knees

to grow shaky. Arrangements were made before the broadcast for a recording to be made simultaneously. The management arranged for a playback immediately following the broadcast, which afforded the group the satisfaction of hearing their own broadcast. The disconcerting experience of hearing the sound of one's voice for the first time was accompanied by howls of amusement from the cast.

After the broadcast, Troupe members enjoyed a tasty seafood dinner in Hartford's Honiss' Oyster House, famed for its fine cuisine and quaint atmosphere created by old scenes from Hartford's past, and an extensive portrait collection of screen, stage and radio stars. The trip was concluded by attendance at the motion picture, *Keeper of the Flame*, the heroine of which was happily Hartford's own Katherine Hepburn.

On the following week the program was repeated from WBRY, Waterbury, where a photograph was taken of the group in the studio. The immediate result of this second broadcast was the enthusiastic offer of Mr. Walter Howard, program manager, to broadcast any dramatic skits the Litchfield Troupe would prepare as a contribution to the "High School Theatre for Victory Program." Two radio plays from the Writers' War Board were subsequently produced during May from WBRY.

The writer is convinced that the "High School Theatre for Victory Program" is the answer to the problem of keeping dramatics in the high school English program for the duration, especially in small towns and rural schools where its problem of transportation is such as to prohibit all but essential war activity.



Litchfield Thespians broadcasting *Woodman, Chop That Tree* from Station WBRY of Waterbury, Conn. Mr. Enslin is seen in front giving signal to girl at the microphone at the extreme left.

Fantasy

A Play in Two Scenes

CHARACTERS:

Hitler
A German General
Two German Guards
Fairies and Elves
Nutsie
Sparkle
Twinkle
Jingle
Rollo
Winkie
Twenty other fairies and elves
Two Birds
Voice

SCENE I

Scene opens showing black curtain on which is a huge swastika. There are a large globe and a telephone on a desk, Center Back. On the stage are Hitler, with his back to the audience, and a general.

Hitler (Impatiently.): All right! All right! What did you do next?

General: And then we broke all records. We staged a GLORIOUS retreat. (His eyes are sparkling. He beams.) And then we staged—ah, Führer, you'll never guess—we staged ANOTHER glorious retreat. (Aside.) Eighty miles an hour!

Hitler (Twirling the globe around and pointing at random at each word, "retreat."): Retreat! Retreat! WHERE are my armies CONCENTRATED, you sniveling cur?

General: Führer (Proudly.), I have consolidated our positions. Our fifty million troops hiding out . . . (He stops suddenly and sputters.) ENTRENCHED on the island of er, of er, of er . . .

Hitler: The island of what?

General: Falta.

Hitler: Was das! Was das! Was das!

General (Eagerly. Rushing on.): Oh, you probably never heard of it, but it's very strategic. We had its 23 inhabitants subdued within two weeks!

Hitler: Why, you—you—son of a Britain! (He yells at the general.) Such stupendous incompetence, gross inefficiency, blind stupidity! How can I conquer the Antarctic by Christmas with blithering idiots like you on my staff? I could have done it better single-handed!

General (Aside): I'll get shot for saying this. (To Hitler.) Why you glorified house painter! You and your childlike ideas. Why don't you get down to your own level and try conquering toyland or fairyland? Yah, fairyland!

Hitler (Forgetting himself): Are you kiddin'? (Then straightening up to his full dignity again.) Guards! Dispose of this man.

(Guards enter goose-stepping and take the general off.)

Hitler (Goose-stepping up and down slowly and muttering to himself.): Fairyland. Hmmm. I wonder if I could locate it on the globe. (Hunts on globe.) My cap needs another feather right now. (Supposedly finding it and putting finger on globe.) Ah! Fairyland! (Picks up receiver of telephone.) Give me the division of the camouflage!

CURTAIN

SCENE II

Scene is idyllic—large orchids, etc., blooming; huge mushrooms, leaves; and a door in the bottom of a tree the top of which is out of sight. Two birds are sitting on two huge leaves, Center Left. All fairies are dancing, playing games, some playing leap frog, and generally having a good time. Nutsie is painting on a mushroom, Down Left. Twinkle and Jingle are cooing under a leaf of the orchid, Down Right. Hitler appears from behind the bottom of the tree, Center Back, disguised as an elf, but still the proud possessor of his characteristic hair-do and mustache. He is adjust-

Notice to Producers

Fantasy may be produced without payment of royalty on condition that the following statement is printed on programs and made a part of the general publicity: "Written and first produced by the students of the Alabama State College for Women as a part of the twenty-fifth annual 'College Night', February 26, 27, 1943."

ing wings, even though elves don't have wings, and they don't seem to fit. He surveys the scene before him, then summons all his dignity, raises his hand in the Nazi salute, and says, "Heil!" The fairies take no notice of him. He comes downstage to about Center Front and is pushed down by one of the fairies playing leap frog. He rises slowly to his former dignity, face to face with one of the fairies.

Hitler: Heil!

(Sparkle runs up to Hitler and the other fairies begin to take notice of him.)

Sparkle: Here's a new fairy! Maybe you can teach us some new games.

(Fairies gather around.)

Hitler: Where is your ruler? I must see him immediately.

Fairies (Surprised at the question): But we have no ruler.

Nutsie (Sticking out foot): But here is a foot.

Hitler (Glaring at him): Insolence!

(All the fairies laugh and Sparkle steps up to speak to Hitler very sympathetically and confidentially.)

Sparkle: Please, don't be cruel to him; he's not very bright. The only thing he's bright enough to do is to paint mushrooms. He's really not quite one of us, but we try to be kind and ignore him.

Hitler (Impatiently): Enough of this confusion! Tell me at once! Where is your leader!

(All fairies laugh as if the idea were crazy.)

Sparkle: Oh, we have no leader. We don't need one.

Hitler: Nonsense! All groups need a leader. I will be your leader. I will do away with (pause while he looks at an idle fairy lying on the ground) unemployment.

Fairies: But we like unemployment!

Hitler: I will bring you peace and freedom and salvation! (Shouts and waits for effect.)

(Fairies look as if they might be interested and go into a huddle to talk it over. Suddenly, they come out of the huddle.)

Sparkle: But we already have peace and freedom.

Hitler: I will give you protection from your enemies.

(At mention of enemies, all fairies begin to laugh. Sparkle dances back and forth across the stage singing "Who's Afraid of the Big Bad Wolf?" All join in and laugh.)

Hitler: I will build you into a Master Race. (Beams around at fairies.)

Fantasy is the first of several original scripts we have planned for publication in these pages this season as contributions to the war effort. In general, these scripts will have direct bearing upon immediate wartime problems on the civilian front, for production on assembly programs and other occasions sponsored in behalf of the war effort. We will gladly give consideration to original scripts meeting these requirements which authors may care to send us.—EDITOR.

Rollo: Oh! I don't want to race. I'm too tired.

(All the fairies laugh while Hitler splutters.)

Hitler: Line up for calisthenics.

(Fairies look puzzled.)

Sparkle: Oh, goody! A new game!

(All the fairies rush to line up, thinking fun is at hand. The lines run diagonally across the stage with Hitler Down Left facing the fairies.)

Hitler: Torso forward! Torso backward! Torso . . .

(The fairies are curiously looking around at each other. Hitler sees that they are unintelligent and turns with his back to them and begins to count 1, 2, 3, 4 very quickly as he thrusts his arms out on either side, then up etc. The fairies gracefully waft their arms from side to side, then up, etc. Hitler catches sight of Rollo on the floor in front of him slowly doing the exercises, gets disgusted, and calls Twinkle up to the front.)

Hitler: Young man! (Beckons Twinkle who comes forward.) You will be the leader (Twinkle swells with pride. Hitler pushes his shoulders back down.) while I am gone. (Twinkle deflates.)

(Hitler goes behind the tree base, Center, and gets out a portable radio which he carries to the orchid Down Right and puts on a shelf built at back. Twinkle is leading calisthenics, but the fairies soon grow tired of them.)

Winkie: I don't want to play this game any more. It isn't any fun.

(The fairies ad lib in agreement and all gather around Hitler who is calling Germany. He doesn't see them.)

Hitler: Calling station D-O-P-E, D-O-P-E. Give me the propaganda minister! (Has a little trouble getting him.) This is der Führer. Heil!

Voice: Heil!

Hitler: Tell the people I am at an unannounced destination conducting a brilliant new campaign. This country has one of those low forms of government; you know, a democracy. But I have everything under control and the resistance is subdued. This will be a bloodless conquest, just as our others have been. Within a week—within a week's time, these people will be thinking the way I do; just as the rest of the world does! Ahem! How has the morale been during my absence?

Voice: Oh, fine! Growing better every day!

Hitler: Was das? Was das?

Voice (Stuttering): Oh, what I mean is—the morale is as good as could be expected during your absence. The conquered peoples are still dying of starvation, Führer. Shall we do anything about it?

Hitler: Well, what CAN we do? We've already used all of their resources! Ahem! Stand by for further communications from der Führer. Heil!

Voice: Heil!

(Hitler turns around, very pleased with himself, and finds the fairies grouped all around him. He is startled.)

Hitler: What are you doing here? Why aren't you working. (Yelling.) You must work to build a Master Race!

Fairies (Laughing at Hitler for his funny ideas): Let's play London Bridge.

(All the fairies go back to their play.)

Hitler: London! Bah! (Calls Twinkle back and pulls him aside.) I am going to do big things for you! (Twinkle is fascinated.) I am going to make you leader of the Youth Movement. You will build strong, husky bodies by means of calisthenics. You will be a strong, powerful leader among your group.

(At this point, fairies playing London Bridge come and pull Hitler into the game. He breaks away, spluttering, and comes back to Down Right where he left Twinkle and continues.)

Hitler: And now, in the meantime, there are some things you can do for me! I must survey the surrounding terrain for possibilities of resources and exploitation. Tell me some strategic positions.

(Twinkle leans over and whispers to Hitler. He straightens up.)

Hitler: Heil!

THE HIGH SCHOOL THESPIAN

Twinkle (Unsuccessfully trying to imitate him): Heel! (Beams.)

Hitler (Annoyed. Yelling): Heil!

Twinkle: Heil! (Beams even more now that he has done it like Hitler.)

(Hitler starts off Left across front of stage. Rollo, who is sitting under a mushroom Down Left trips him. Twinkle helps him up, and Hitler, making threatening gestures at Rollo and looking back at him, heads Center Back. He falls over fairies playing London Bridge and is again helped up by Twinkle. Spluttering, brushing himself off, and trying to regain his dignity, he goes off Center Back. Twinkle starts to practice the goose-step, but is much too graceful. Jingle sees that he is alone and comes up to play with him. Standing behind the Talking Flower, Down Right, she peeks out at Twinkle.)

Jingle: Let's play peek-a-boo, Twinkle!

Twinkle (Preoccupied): Oh, Jingle, can't you see I'm busy?

(Jingle crosses to Down Left, dropping her handkerchief in front of Twinkle as she dances by. Twinkle gives her a disgusted look, whirls around, and goes back the other way, goose-stepping. Jingle wanders back of Twinkle to Down Right and begins to cry. All fairies except Twinkle try to console her.)

Sparkle: What's the matter, Jingle?

Jingle (Sobbing): Oh, Sparkle, Twinkle doesn't love me any more!

Sparkle: Why, you know he does!

Jingle: Oh, no he doesn't. Why, he wouldn't even play peek-a-boo with me—and he follows that new fairy and even tries to walk like him. I think the new fairy has him under a magic spell!

(Fairies look over at Twinkle and give an understanding nod. Jingle grows more excited.) Rollo: And have you noticed the new fairy's wings? Good little elves don't even have wings. (He gulps nectar which he is continually collecting from the orchid.)

Jingle: And he's not even graceful.

Rollo (Gulping more nectar): I know it. He's just plain clumsy!

(Fairies nod and ad lib in agreement.)

Sparkle: Do you suppose he could be a HUMAN?

Fairies: A HUMAN (Great amazement.)

Winkie: Why he couldn't be a HUMAN! (Considers a second.) But he might be an evil spirit.

Fairies (In awestruck, slightly horrified tones): An evil spirit? In fairyland?

Nutsie (Stopping painting and coming over to the group): He must be an evil spirit. He even made the flower talk.

(Fairies laugh at this.)

Sparkle: Flower talk! That was a voice from the other world, didn't you know?

(Nutsie merely looks dumb and goes back to mushroom, Down Left.)

Sparkle: Let's all play like we're asleep when night comes. Then when we know the new fairy's asleep, we can all slip out and listen to the voice from the other world.

(This idea meets with a joyous reception. While they are still in a huddle, Hitler stalks in from Back. Twinkle, who has all this time been goose-stepping and doing calisthenics, Down Left, runs to him.)

Twinkle (Giving Nazi salute): Heel!

Hitler (Annoyed. Yelling): Heil!

Twinkle (Making a tremendous effort to imitate): Heil!

(Twinkle begins to follow Hitler and try to imitate his every move. Hitler goose-steps over to Rollo and stands in front of him, staring, while Rollo drinks nectar.)

Hitler: Attention!

(Rollo ignores him. Huddle begins to break up. Fairies disperse.)

Hitler: Attention! (Goes closer.) Stop drinking that nectar! I command you to stop drinking that nectar. Nectar is going to be rationed. There is too much waste here. What you need is conservation.

Rollo: But I like nectar! (Giggles, moves back a little, and drinks again.)



Members of T. Espian Troupe No. 455 of the Benton Harbor, Mich., High School as they appeared in an assembly "Victory Program" under the direction of Margaret L. Meyn. Members of the Choir are seen in the back rows.

Hitler: You, as an individual, are not important!

(Unconcernedly, Rollo starts to drink again. Hitler knocks the cup out of his hand. Fairies begin to lie down about the stage.)

Hitler (Screaming): I will not be defied! I am der Führer! I am the leader!

(Rollo, not affected in the least, walks off calmly and soon returns with more nectar. The lights begin to dim as night comes on. Hitler walks over to birds sitting on huge leaves, Left Center.)

Hitler: Sing!

(Birds ignore him and go on cooing.)

Hitler (Yelling): SING!

(Birds still ignore him. Stage is now almost completely dark.)

Hitler: It would seem that it is growing dark. (Going up to a fairy lying under a leaf.) I command you to give me a place to sleep! (A faint giggle is heard from the other side of the stage.) Was das? Was das?

(Hitler comes Down Left, followed by Twinkle who is still imitating him, and lies down under the mushrooms. There is the sound of crickets, interrupted by Hitler's snoring. Flashlights, covered with colored tissue paper, begin to flash on here and there about the stage. One by one the fairies begin to come out. They creep over to the Talking Flower and Sparkle turns on the short wave set. Rollo almost sneezes, but catches it—greatly to the relief of the rest of the fairies. Low stage whispers are heard and shouts of glee when waltz music comes on. Fairies begin to dance around the stage. Nutsie crosses to radio and plays with dial. News flash comes on.)

Fairies: Nutsie! (Reprimanding. News blurs out and they stop and listen.)

Voice: On the foreign front. It looks as if there will be some excitement within Germany in the next few hours. One of the Führer's rash promises was that Germany would rule the world for a thousand years, but more than likely this is another bit of wishful thinking on the Führer's part. Just another piece of evidence of his warped mentality! The high command met in Geneva today—

(Fairies are scared and Nutsie turns off the radio.)

Winkie (Wonderingly): Did the voice mean that our new fairy is like Nutsie?

Sparkle (Knowingly): Why, I bet he is!

(Twinkle, meanwhile, is standing a little apart from the other fairies vigorously shaking his head, seemingly more to convince himself than anybody else.)

Rollo: But, if the new fairy's like Nutsie, why does Twinkle follow him around all the time?

Twinkle (Walking proudly to the front of the group): Because he's going to do big things for me. He's made me the leader of the

Youth Movement. (Holding himself very straight, and speaking proudly.)

Sparkle (Persuasively): But, Twinkle, don't you see, we don't need a Youth Movement. We'll always be young.

Twinkle (Weakening): Why, you're right, Sparkle. (Then straightening again.) But he's going to make me a powerful leader!

Sparkle: Oh, Twinkle, we don't need a leader. We're all happy just the way we are. Weren't you happy before the new fairy came?

Twinkle (Weakening again): Well, yes.

Sparkle: Aw, Twinkle, please stop following him around. Don't you understand, he's not really helping you!

Twinkle (Looking amazed, and then suddenly realizing it's true): But he made such pretty promises about all the things he was going to do for me. (Sudden realization.) Oh, Sparkle, he was just promising those things to make me tell him our strate—stra—stra (Struggles while all the fairies look encouraging and hold their breath. Brightening as he hits on a substitute word.) important positions! (All the fairies sigh with relief.) Why, he was thinking about himself and he really didn't want to help me at all, did he? (Fairies shake their heads.) And I made Jingle cry and she doesn't love me any more. (He is very repentant.)

Sparkle (Jumping at the chance): Oh, yes, she does too! Don't you Jingle? (He takes Jingle's hand and draws her over to Twinkle.)

(Jingle nods eagerly, and shyly allows Sparkle to pull her over to Twinkle.)

Jingle: You aren't going to follow the new fairy around any more now?

Twinkle: Oh, no, Jingle—I promise!

Jingle (More eagerly): And you'll play peek-a-boo with me. (Getting excited.) And you'll sit under the flower with me tomorrow?

Twinkle (Rising in excitement along with Jingle): Oh, yes!

(All fairies clap their hands gleefully as Twinkle and Jingle hold hands and skip over and sit under the Talking Flower, Down Right.)

Sparkle: Now we're all happy again!

Winkie: Now let's all hurry to sleep, so we can play all day tomorrow.

(Fairies rush back to their respective sleeping places. Sparkle starts toward the Talking Flower, but sees Twinkle and Jingle under there. He smiles and turns, comes to middle of stage, turns round and round, and finally goes to sleep there. Crickets and Hitler's snoring are heard for a short time, then the light begins to come up. The birds awake first and start to sing.)

Birds: The night is flown.
Morning is here.
The weather is lovely.
The sky is clear.

ELIZABETH McFADDEN'S PLAYS

For High Schools, Colleges, and Little Theatres

For Patriotic Occasions:

IF LIBERTY DIES HERE (New, one-act)
MAN WITHOUT A COUNTRY (Three-acts)

For Christmas:

TIDINGS OF JOY (One-act)
WHY THE CHIMES RANG (One-act)

For Easter:

BOY WHO DISCOVERED EASTER (One-act)

For General Occasions:

KNIGHTS OF THE SILVER SHIELD (One-act)
PALACE OF KNOSSOS (One-act)
DOUBLE DOOR (Three-acts)

SAMUEL FRENCH, Inc.

25 West 45th Street, New York
811 West 7th Street, Los Angeles, Calif.

Wake up, little fairies,
And start to play.
Don't waste a minute
Of this new day.

(Flutes repeat tune while fairies stretch and wake up. All fairies rush over to Hitler and flutist blows sharp note in Hitler's ear. Hitler wakes, sits up, and salutes.)

Hitler: Heil!

Twinkle (Rushing up to Hitler and jumping up and down): Heel, heel, heel!

(Hitler, disgusted, brushes through the crowd and going to the Talking Flower, turns on his short-wave set.)

Hitler: Calling Station D-O-P-E. I want Germany. Hello, is this Germany?

Voice: Aren't you a little behind the times? (Significantly.) This WAS Germany!

Hitler: Give me Germany. I want Germany!

Voice: As I said before, this was Germany!

Hitler (Becoming very excited): I will not be defeated! I am the leader! I am the Führer! I will not be defeated! (Radio dies out and he tries again to get station, unsuccessfully, gets furious.)

(Fairies all stand around giggling, except Nutsie, who is at the mushroom painting as usual. In a state of agitation, Hitler fires forth orders.)

Hitler: Attention!

(Fairies ignore him and wander off, among them Twinkle and Jingle who settle under the same flower where they were situated when the scene opened.)

Hitler: Line up for calisthenics. We will build a Master Race!

(Three fairies come and do a dance mocking calisthenics, waving their hands in Hitler's face. Nutsie slips through the crowd and hands Hitler a paint brush without his becoming aware of it. Hitler yells at those in front of him.)

Hitler: Line up for inspection! I will not be defeated.

(All the fairies laugh at him. He goosesteps over to birds and yells at them.)

Hitler: Sing! (They ignore him. He goes around in front of them.) SING!

Birds (Turning around and singing to the tune of "Why Don't You Do Right"):

Way back yonder in '32

You let some people make a fool of you.

Why don't you do right, like the fairies do?

Get over here and paint on a mushroom, too!

(Nutsie comes shyly up to Hitler and leads him back to the mushroom to paint, aided by the fairies. They laugh.)

Sparkle (Tapping another fairy on the shoulder): Don't be cruel to him; he's not very bright. The only thing he's bright enough to do is paint mushrooms. He's really not quite one of us, but we try to be kind and ignore him.

Hitler (Busily painting mushroom with furious slashes): I am the leader. I am the Führer, etc., etc.

(Entire group sings the song the birds sang and resume their playing as at the first.)

CURTAIN

Are You Listening?

by ALICE P. STERNER

Barringer High School, Newark, New Jersey

(Primarily for Students)

RADIO is the most common leisure activity of youth. Oftentimes it is not the most popular; movies, sports, and dancing frequently are preferred, but because radio is free and it is so easy to turn the dial and hear a variety of programs at any time, and since practically everybody now has at least one radio in the home, many young people spend on the average two hours a day with their ears turned to the loudspeaker. To what do you listen? Are you really getting the most enjoyment from this daily two-hour "spree," or is it time wasted? Are you satisfied with a second-rate program when at the same time at another station you could hear a far more interesting program if you only knew it was on the air? Do you keep tuned in to the same station, no matter what the program, just from habit?

In order to answer these questions, one should first decide what he most wishes to get from his radio listening. Most of us will agree that entertainment is radio's chief function. What this means, however, varies with the individual. John may thrill to his favorite baseball team's exploits, while Mary may enjoy a "soap opera." Bill's favorite is Bob Hope; Helen wants only to hear Frank Sinatra. There are some common qualities, however, that all of us enjoy in radio.

First of all radio gives us humor. We like a chuckle at our favorite comedian's gag, even though it merely gives an old joke a new setting. We enjoy comedies on the air, whether they be verbal slapstick or more subtle satire. We want to laugh our cares away, and radio helps us.

Also youth loves a good story, especially if it is a thrilling murder mystery or a detective tale. Serials are fun to follow, if they are about young people like Henry Aldrich, "That Brewster Boy," or "Corliss Archer." Romance interests the girls more, and "Lux Radio Theater" or fifteen-minute daily serials supply this for them. Quiz programs have been popular for some time.

However, there can be fun in listening to other types, too. "The Army Hour" and "The Man Behind the Gun," like

Are You Listening? is the first of a series of seven articles by Alice P. Sterner on radio appreciation for high school students. In succeeding articles Miss Sterner will discuss popular radio programs, music programs, radio comedy and drama, radio discussions and speeches, news broadcasts, and radio and propaganda.

Miss Sterner is best known for her excellent "Course of Study in Radio Appreciation" and her leadership in the teaching of radio appreciation to students at the Barringer High School of Newark, N. J. We suggest that teachers who plan to use these articles for classroom and club discussions provide themselves with a copy of Miss Sterner's Course which may be obtained for \$1.00 from Educational Guides, Inc., 1501 Broadway, N. Y.

many other fine war programs, have given us the thrill of learning about our soldier's lives on the battlefields and on the battleships. News these days is as exciting as any drama and far more real to us. Music is a welcome relaxation from school and other duties, so we enjoy our favorite orchestra and singer as often as we can.

For many of us this includes all of our radio listening, and we're convinced that we are spending our time enjoyably. We refuse to try any new program or those of a different type. Sometimes adults have recommended those that they like, and a few have ventured to try them, but after one brief sampling they decided it was boring. Young people are often more grown-up in their tastes in reading, movies, and magazines, but they listen to the same radio programs that they did in sixth grade.

Radio has become so much a part of our lives that we take it for granted forgetting how recently it has developed. Perhaps a list of "firsts" will make us realize this more forcefully. In 1896 Marconi made his first great discovery, and in 1901 he sent his first sound across the Atlantic. In 1908 Caruso's voice was broadcast from the top of the Metropolitan Opera House, the first non-commercial program for entertainment. In 1920 a Detroit station gave the first news cast and station KDKA in Pittsburgh broadcast the returns of the Presidential election. You have probably seen pictures of the early machines with ear phones, and some adult can describe to you the problem of trying to hear anything but static.

In 1922 the first commercial radio talk was given, and in 1925 the Victor Program on New Year's Night was the first feature on a national basis. In 1926 the first permanent national network was formed, and in 1927 Congress named a

Have You Heard?

1. For This We Fight—Saturday at 7:00. (E.W.T.)
2. Not for Glory—Saturday at 5:00. (E.W.T.)
3. Reading by Judith Evelyn—daily at 5:00. (E.W.T.)
4. Rumor Detective—Sunday at 6:45. (E.W.T.)
5. Sneak Preview—Sunday at 5:30. (E.W.T.)
The time is Eastern War Time.



Scene from an impressive Thespian initiation ceremony held last spring at the Seton High School (Thespian Troupe No. 371) Cincinnati, Ohio, under the direction of Sister Marie Palymre. Over three hundred guests and parents witnessed the ceremony.

Radio Commission to license stations. In 1929 the use of electrical transcriptions was developed. In 1934 the Federal Communications Commission was formed.

You know how recent television is, and many of us know little even now about frequency modulation—or felt the effects of either. Although the war has prevented the public from utilizing these new inventions fully, the progress made in their development for our armed forces will make available for us after the war some breath-taking improvements. Facsimile may transmit newspapers to our home by radio.

Radio is so young that many of us have not given the same attention to our listening habits that we do to our reading. In order to see that you are getting the most out of your radio listening, think over the programs that you listen to regularly each day. Then examine them for type. Do you limit your listening to orchestras or radio dramas? Are you in a rut with your radio listening because you never try a new program? We shall discuss a number of different programs in later articles. *Why not experiment now by tuning in to every program available on your radio at eight in the evening, at five in the afternoon, and before you leave for school in the morning.* Perhaps you are missing some that you would enjoy.

Each community has its own radio problem. In some there are so many stations available that they interfere with each other's reception. In others there are relatively few programs available at any one time. Thus it may happen that you are deluged with one type of program at one time, when a number of us might prefer another. Is there a good selection of programs in your community? If not, what could high school pupils do to remedy the situation?

How do you generally listen to the radio—alone or with your family or friends?

Have You Read?

1. "The Radio Industry." *Fortune*, May 1938. Radio Broadcasts, Radio Talent, Radio Sets, The Federal Communications Commission—four dramatic stories.
2. Thomas, Lowell. *Magic Dials: the Story of Radio and Television*. New York, Lee Furman. 1939.
A beautifully illustrated, simplified history of radio together with basic facts about its present development.
3. Watt, Kenneth L. "One Minute to Go." *Saturday Evening Post*, April 2 and 9, 1938. Fascinating outline of how a big network show is prepared and put on the air, told in a chatty manner.

Can you change your listening from almost completely ignoring all sound to active listening whenever you wish? Marginal listening is really half-listening. It is like skimming a book and can be acquired by practice; you get the general effect, but you are a little hazy on details. We must fit the kind of listening to the kind

Take It

- \$64 Question:** What "firsts" in radio do these dates represent?—1896, 1920, 1926.
- \$32 Question:** Name five different types of radio programs and an outstanding example of each.
- \$16 Question:** Explain these terms in connection with radio: sustaining program, telecast, facsimile, Federal Communications Commission.
- \$8 Question:** What is a network? Name three and tell whether any of your local stations are affiliated with any of them.
- \$4 Question:** How are these names associated with radio?—Caruso, Edison, Marconi, Lee Forest.
- \$2 Question:** What are active, marginal, and passive listening?
- \$1 Question:** Who owns American radio?
(Answers on next page.)

of program. The highest kind of critical listening can be developed, but it takes practice and effort. Some people never develop the ability because they never listen to anything that requires such sustained and complex attention. Our listening should be like our reading, ranging from light fare like the comics to really serious books. Both have their place, but if you limit your listening to the comedian or thriller alone, you will probably never become a mature listener, for most of your listening habits will have been formed before you leave high school.

None of us want to be told what to listen to. Each one will have his own preferences. Just as in reading we may acknowledge that most people consider a program excellent, but for ourselves it may be very unappealing. You cannot make such a decision, however, unless you really try listening to the program. That may mean several consecutive attempts, not tuning in for two minutes and then dialing another program quickly. Remember that a program that you dislike now may be one that you really enjoy a year from now. Radio has far more possibilities for enjoyment than most of us dream of. All that we need is a little experimentation to see what appeals to us.

Common Radio Terms

1. *ASCAP* is the American Society of Composers, Authors and Publishers of music who clear most music on the radio.
2. The *Crossley Survey* is compiled by an impartial organization, whose investigators every day ask listeners in cities over the country what programs they heard the day before. These ratings are then sold.
3. *Facsimile* is the reproduction of an original page of printing by air waves.
4. The *Federal Communications Commission*, appointed by the President, supervises and

Exercises in Dramatics

by FRANCES COSGROVE

Bittersweet Lane, Scarsdale, N. Y.

Author of *Scenes For Student Actors*, Volume I-V, published by Samuel French.

The Matter of Pace

THE matter of pace is something that only the director can set and maintain both for individual performances and for the play as a whole. It is up to the actor through his skill to be able to execute this pace as given him by the director. The pace for drama and tragedy is far slower than that for comedy and farce. Losing control of it, either in letting it run wild and thereby giving a picture of hysteria or slowing it down and allowing the play to die are equally disastrous. If, as in the following scene, a rapid pace is in order it must be maintained to hold the interest of the audience. This is best achieved by picking up cues quickly—very quickly! However this does not mean that there may be no change in tempo.

controls jointly the telephone, telegraph, and radio industries.

5. *Frequency modulation*, or staticless radio, is a short-wave form of broadcasting and hence permits more stations in any area; it is simpler and less expensive to operate, providing higher tonal qualities.
7. "*Soap opera*" is a fifteen-minute daily serial for women, generally sponsored by soap companies, and often of the "tear jerking" variety.
8. *Sustaining programs* are those provided by the stations themselves when the time has not been sold for commercial programs, generally averaging about 60% of radio time.
9. A *telecast* is a television broadcast.

Answers

- \$64: In 1896 Marconi first discovered radio. In 1920 KDKA broadcast a Presidential election. In 1926 the first permanent national network was formed.
- \$32: Radio Drama—Lux Radio Theater; Newscast—Raymond Gram Swing; Sportscast—Red Barber; Variety Program—Bob Hope; Popular Program—Quiz Kids. (Examples of many other famous programs may be used.)
- \$16: See Common Radio Terms.
- \$8: The Red, Blue, Columbia and Mutual are the largest networks. Check on your local answer with someone who knows.
- \$4: Caruso broadcast a song, the first non-commercial program for entertainment. Edison discovered the principle of the vacuum tube. Marconi was first to send messages without a wire. Lee Forest invented the radio tube.
- \$2: Active listening is intent and purposeful. Marginal listening is half-listening, only paying enough attention to get the general effect. Passive listening is mere awareness that there is some sound, but no realization of what it really is.
- \$1: The American people own the air. Stations are licensed to use it in the public interest.

A legitimate use of the pause, speech in the rhythm of the character, and well-planned action are essentials for lending variety to the scene—always bearing in mind the original pace of the play.

As this is one of the first scenes of the play it is important that the audience realize that it is a fast-moving comedy and the actors must convey this. Jerry and Pam are delighted to see each other so plenty of time should be taken for the embrace. The lines may be picked up again without breaking from the embrace until Jerry says "Don't gloat!"

Mr. and Mrs. North

By OWEN DAVIS

The Norths are a charming and devoted young couple who live in Greenwich Village. Jerry is a rather whimsical person fascinated by the thought-process of his scatter-brained wife—most people are—but now and then he becomes apprehensive of her unpredictable fancies. Buono is the obliging Italian janitor—as fat as he is jolly.

Pam: (Entering with small overnight bag.)
Jerry! Jerry!
North: Hello, Pam!
Pam: Oh, Jerry! (They embrace.)
North: Do you know I missed you?
Pam: Just one night!
North: Didn't you?
Pam: Oh well—yes—but I'm a woman.
North: Don't gloat!—How's your Mother?
Pam: She's fine—or anyway she says she is. Darling, her garden was perfectly lovely . . . I do wish you'd gone up with me. I missed you on the ride back.
North: That doesn't mean that you needed me, does it?

From North's lines on until Pam mentions the flipper the pace is very rapid. North is suspicious of trouble and Pam wants to assure him that all was well.

Pam: Of course it doesn't.
North: No troubles? No little incidents?
Pam: Not a thing happened.
North: Oh!
Pam: (Smiles.) I do wish I could think of something. I know you'd like me to think of something, but it was just as though you had been driving yourself, except of course, there was the flipper.
North: The what?
Pam: The flipper.
North: I'm afraid you've got me there.
Pam: I always think of it as the flipper, probably you think of it as something entirely different.

The pace is picking up again until the apple comes into the conversation where it is slowed down again so that the audience may get the full significance and be prepared for the climax of the scene.

North: I'm afraid I must. What would it be—the "flipper"? (Sits right of table Left Center.)

Pam: (Takes off hat and coat, puts them on window seat.) That thing on the side of the windows. You know, that glass thing. It sticks out like a sort of an ear. Well, one of them came loose.

HOW TO TEACH HIGH SCHOOL DRAMATICS

By KATHERINE OMMANNY

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North: It's a good thing you were standing still.

Pam: Oh, but I wasn't. I just pulled it off and put it behind the seat. Of course the apple made it a little bit harder.

North: (Looks at her questionably) Apple?
Pam: I was eating it, and it sort of got in the way.

North: Look! The flipper—came loose—you pulled it off while you were eating an apple and without stopping—

Pam: But I did stop.

North: I should think you would—my God!

Pam: Yes. I had to stop. The road ended in a lot of men.

North: Men?

Pam: It seems I was on the wrong road. The road ended there and the men were adding some more to it.

North: (Worried.) A good thing you had space to stop and turn around.

Pam: Oh, I didn't have to turn around. You see, the road was sort of wet and the car just skidded—and then, I just drove back! (The doorbell rings. North opens the door and admits Buono.)

Although Buono is slower than either of the Norths in speech and action, he picks up his cues at the same pace as they do.

Buono: Excuse me, Mrs. North!

Pam: Oh, Mr. Buono!

Buono: I no can put your car in the garage. There is no gas. I try to make her go, but she can no go. She don't even got a little drop of gas.

North: No gas?

Pam: (Cheerfully.) I knew there wasn't much left. The little red marker was clear down to the bottom.

Buono: That's all right, Mrs. North, just so long as you know. I fix it for you. I make a push and she goes right in the garage.

Pam: Thank you, Mr. Buono, I was sure you could do it.

Buono: It's a pleasure. (Buono exits in hall. Pam turns and looks at North, who is standing in deep thought.)

North: Do you know, this is the most amazing thing I ever heard of.

Pam: What?

North: How far did you drive?

Pam: Why about ninety miles, I think.

North: And you drove ninety miles, and you ran out of gas right at your own doorstep?

Pam: I don't see that's so strange. I thought I'd probably run out of gas somewhere, so I bought a gallon. (Takes overnight bag to table back of sofa.)

North: Why just one gallon?

Pam: I only had twenty cents. (Opens the bag.)

North: That makes it a miracle. You go out and drive ninety miles with twenty cents, and you buy a gallon of gas with it, and you have just exactly enough gas to get you to your own doorstep!

Pam: Well, I don't see anything so miraculous in that. That's as far as I wanted to go.

North: (Kisses her with amused resignation.) You're wonderful!

THE HIGH SCHOOL THESPIAN

The Technician's Roundtable

Conducted by A. S. GILLETTE

Technical Director, University Theatre, State University of Iowa, Iowa City, Iowa

Question: Could you give us some information on portable switchboards that could be used both indoors and out?

Answer: The above question is but a sample of the continual requests I receive asking for suggestions pertaining to portable boards. Just at this time the principle problem concerned here is not in the planning or the construction of such a unit, but in being able to obtain the necessary materials, which for obvious reasons are almost impossible to get. But just in case some of you may have access to old equipment and can start construction right away, here is a basic wiring diagram and a few essential points that need consideration.

Little theatre and community theatre organizations that are forced to produce their plays in rented theatres or halls will find a portable board that is planned to meet their needs a tremendous asset. Strangely enough, many theatres that are otherwise well planned have had no great thought or money spent upon their light control, which in many cases consists of nothing more elaborate than a noisy panel board controlling a half dozen circuits.

A portable switchboard consists of a heavy container, usually mounted on castors for easy moving, that has been made from a well built trunk or a specially constructed box. This container is large enough to house the switches, dimmers, fuses, and connectors with enough cable to distribute power from a two or three wire feeder to the various lamp circuits in use for a play.

The best of the cheap switches is the knife switch which besides being inexpensive is quiet in operation, but for safety's sake such open switches should be shielded by enclosing them with insulated material through which the handle protrudes. The professional boards of this type use standard stage pockets and plugs for connectors. These are by far the best to use but they are expensive and many non-professional boards are equipped with common convenience plugs and receptacles of the heavy duty type. These are similar to those found on domestic appliances and in house wiring. All wiring should be asbestos covered and of sufficient capacity to comply with the Code. The wiring should be housed in metal channels or conduits.

The dimmers can be either the slide or disc type, the selection of one or the other being determined by the size and shape of the container into which they fit. The dimmer can either be connected

permanently as they are in the wiring diagram or they may be equipped with a flexible cord and plug to be plugged into any desired circuit. Dimmers are rated according to their capacity in wattage, that is 500 watt, 1000 watt, etc. Care should be taken not to overload a dimmer as they are easily burned out. A master dimmer controlling a group of individual dimmers must have a wattage capacity equal to the total wattage of all the load connected to it.

Many stages are equipped with a "Company Switch" to which the portable board is connected for its power. Sometimes these switches are located in a small metal cabinet, other times they are found on the stage switchboard. Should the stage have nothing but a panel board it will be necessary to tap the three-wire feeder within the panel for a source of power.

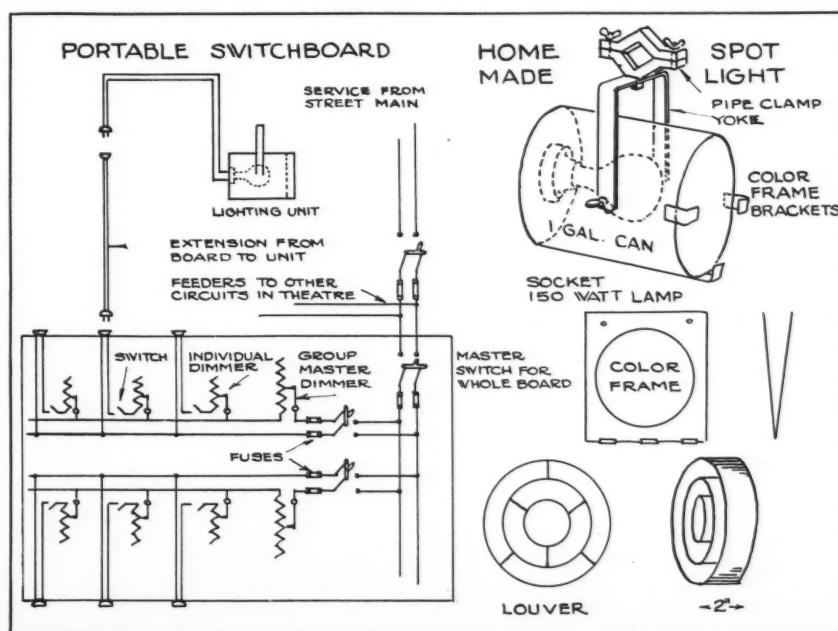
Question: We work on a very small stage with practically no lighting equipment. Is it advisable for us to make our own spotlights and can you tell us how it can be done. Buying new spots is out of the question as our budget is as limited as our stage.

Answer: Under the circumstances I would say build your own spotlights by all means. This is not difficult to do and most of the material needed will cost very little or nothing. It must be remembered that homemade spotlights are at best but a makeshift and one cannot expect the results to compare favorably with the commercially made instruments.

The hood or body of the spotlight is made from a one gallon can. A yoke made from 3/16"x3/4" strap iron bent into the shape of a square U is fastened to the sides of the hood by means of carriage bolts and wing nuts. Since such a spotlight is comparatively light the pipe clamp attached to the center of the yoke can be made from two V-shaped pieces of 5 or 7 ply fir veneer fastened together

by two stove bolts and wing nuts. Standard porcelain socket is bolted to the bottom of the can and a 150-watt pear-shaped lamp or a 250-watt spherical lamp is screwed into the socket. The inside of the can is painted a flat white for greater reflection.

Since a lens for such a lamp would be expensive and difficult to mount a louver is substituted in its place. A louver consists of a set of thin metallic baffles, arranged usually in the form of concentric circles and painted a flat black. It either cuts out or absorbs all stray light with the result that what light that does get through it is concentrated in a comparatively small area. With the louver removed the unit can be used as a small flood light, permitting the light to fall over a much wider area. The baffles are made by cutting strips of tin about two inches wide and long enough to form a ring with a little overlap for soldering. Three or four rings would be needed for the one gallon can size. The rings are separated by strips of tin that are in turn soldered to the rings. The outer ring of the louver should be slightly smaller than the inside of the can so that the whole assembly can be easily inserted into the mouth of the can. Drill three matching holes through the outer ring of the louver and near the edge of the hood so that the two may be fastened together by small stove bolts. The color frame holders are simply made by soldering three L shaped pieces of tin at the bottom on the hood and on both sides as indicated in the sketch. Standard color frames may be used with this spotlight or the frames may be constructed from two pieces of tin that are cut to the required size and provided with a make shift wire hinge or held together by paper fasteners inserted into holes drilled into each corner of the frames.



Staging the High School Play

This department is designed to assist teachers in choosing, casting, and producing plays at the high school level. Suggestions as to plays which should be discussed next or how this department may be of greater assistance to teachers will be welcomed.

Edited by EARL W. BLANK

Thespian Senior Councilor and Director of Dramatics at Berea College, Berea, Ky.

Peter Pan

OR

The Boy Who Would Not Grow Up

BY BERNARD D. GREESON and JOHN K. KING

(As produced and directed by Bernard D. Greeson and John K. King at Centerville High School, Centerville, Iowa.)

A delightful fantasy in five acts, by Sir James M. Barrie. Costumes varied. Cast of 50. 1 interior, 4 exterior sets. Royalty: \$50.00. Samuel French, New York City. Book may also be purchased from Charles Scribner's Sons, 5th Avenue at 48th Street, New York City. Royalty is then payable to Paramount Pictures, Inc., Times Square, New York City.

Suitability

Peter Pan is the ideal all-school play. It is a fantasy which your students will enjoy producing and which your audience will acclaim as the high spot of your season. We enjoyed our presentation of it so much that we are intensely interested in seeing it done by more high school dramatics groups. While the story is one which is known in every home and schoolroom, there is much more to the play to make it desirable for production: the characterizations are difficult enough to command the best in the student actor, yet they are within his range of ability and understanding; the play presents many fine opportunities for creativeness in costume and scene design; all of the technical difficulties can be overcome with a little ingenuity on the part of the director; the audience will love the play because of its delightful make-believe, its colorful settings, and its beautiful emotional appeal. From the standpoint of dramatic education it is very fine since it touches every phase and every problem of play production and provides a splendid opportunity for teaching cooperation and achievement.

Plot

The story of *Peter Pan* is as simple as childhood itself. In the first act we are introduced to the Darling Children, Wendy, Michael, and John whose nurse is a lovable dog, Nana. The Children are perfectly normal, but their parents are just a bit silly as all parents seem to their off-spring. Into the more or less hectic life of the Darlings comes Peter Pan and his fairy friend, Tinker Bell. So wonderful are the stories he tells that the Children fly away with him in search of bold adventure. The second act takes us across the veil of imagination to the infinitely fascinating Never-Land where the Lost Boys live. It is in this scene that we meet Captain Hook and his Pirates, Tiger Lily and the Indians, and the Crocodile and the Ostrich. The third act finds us right in the middle of the Mermaid's Lagoon where the Children and the Lost Boys have gone to try to catch mermaids. It is here that Wendy narrowly escapes drowning by sailing away on the tail of Michael's kite. In the fourth act we are back in the Never-

Land, but this time we also see the Underground Home of the Lost Boys. This is the scene of great suspense because in it there is a great battle between the Pirates and the Indians, and the Children are captured by the Pirates and taken away to be made to walk the plank. The first scene of act five shows us the pirate ship where the Children are held prisoner until their miraculous rescue by Peter. The second scene of the same act takes us back to the Darling Nursery so we will be there when the Children return. All ends happily with Peter saying, "To live would be an awfully big adventure." And such, briefly, is the delightful story of a very beautiful play.

Casting

Because of the many and varied character types, the director should have a large reservoir of talent from which to draw. We had something over six hundred fifty students enrolled in the Centerville High School, so we were fortunate in having plenty of material on hand. In general, we found type casting to be the best method for such a large cast. We put our more experienced actors in the heavy roles and those with less experience in the minor parts. The cast includes straight and character parts, all of which are fine roles. Even the parts with few lines are good, and there are several superb pantomime parts such as the dog, Nana, the Never-Ostrich, and the Crocodile. It is absolutely essential to have an exceptionally fine actress in the role of Peter Pan. The use of a girl in this part is traditional and practical. Perhaps the most pertinent statement in regard to casting would be, "Study the play and Barrie's introduction to it; study your students carefully and thoroughly; then cast."

Direction

Peter Pan is a show which presents almost every conceivable directional problem, and yet sets no limits on the inter-

The authors of this article, Messrs. Greeson and King, are now both in the United States Navy. Greeson is now an Ensign attached to the staff of Admiral W. F. Halsey, commander of the South Pacific U. S. Naval Forces, as a communication officer.

Ensign Greeson, who has been on active duty since October, 1942, enthusiastically reports that he had the privilege last spring of serving as production manager of an All-Service Musical Revue entitled "South Sea Scandals" which played to packed houses for eight consecutive weeks, with all equipment, songs, and scripts created by servicemen. (The revue was featured in the July issue of LIFE magazine.)

Of Mr. King we have heard little lately, but we know that he too, like Ensign Greeson, is somewhere lending Uncle Sam his skill, energy, and resourcefulness in fighting the war.—Editor.

pretive imagination or creative ingenuity of the director. Mastery of tempo, coordination, and continuity will spell success for the play since it must move swiftly from beginning to end, each scene transpiring into the next with fairy-like swiftness. This involves an analysis of each scene and character in terms of mood and emphasis. To secure proper coordination, at least one week should be devoted to synchronization of lights, sound effects, music, flying, action, lines, scene changing, and curtains.

We suggest that early rehearsals include only principals and small groups, adding the larger groups after the play is well underway. Do not minimize the importance of the large group scenes, however. The pirate and Indian scenes will need many hours of rehearsal. In the fight scenes, we left nothing to chance. Every character knew exactly what he was going to do and did it according to a prearranged schedule. Care must be taken in directing the double stage scenes which show action above and below ground simultaneously. The action on both stages must be coordinated so there is no distraction from nor interference with the predominating mood.

Perhaps the most difficult job will be that of getting the actors to project the spirit of fantasy which is so vital to the play. It will be necessary to drop all semblance of reality and catch the idea of make-believe which is *Peter Pan*. Things just happen without rhyme or reason. Unless the director and the actors catch and project this precious childish trait, Barrie will be misinterpreted.

Stage Problems

The settings for this show as drawn from Barrie's charming descriptive passages are highly imaginative. If the settings are to catch and project the vibrant spirit which Barrie instills, they must be designed in harmony with the fantasy and childish make-believe which we have already mentioned. The settings for our Thespian Troupe 385 production were adapted from those used in the State University of Iowa production which were designed by Professor A. S. Gillette.

It is impossible to go into all the technical problems involved in staging this show, but we can give you a few general ideas of what we did, and invite you to write us for more details if you are contemplating its production.

In order to facilitate flying scenes, we constructed the Darling Nursery set of 6' x 7' flats which gave us a half-stage nursery picture and at the same time left the stage free for maneuvering the flying wires. This entire set was hinged together so it could be folded away quickly and easily.

The most difficult technical problem, probably, is that of managing the flying scenes of the Children and Peter. Unless the stage is equipped with a bridge or grid, flying will be extremely difficult. Canvas flying jackets, which must be used, may be rented from Lester Limited of Chicago. There will need to be one fly-man for each flying member of the cast. The fly-men should be installed on a tower or other high place where they can see the stage clearly. We installed individual pulleys in the grid for each flying character. A $\frac{3}{4}$ " rope was run from the flying tower through the pulley and attached to a 20' length of top grade piano wire. At the end of the wire was a swivel safety snap-fastener which snapped to the flying jacket. It is important that the ropes, wires, and fasteners



(A) Mr. Gresson and Mr. King in one of the many conferences which preceded the production of *Peter Pan*. (B) The Darling Nursery Set for Act I. (C) The Never-Land Set. (D) The Darling Family and the Lost Boys. (E) The Mermaid's Lagoon, Act III. (F) The Jolly Roger, pirate ship of Captain Hook. (G) The Lost Boys planning big adventures. (H) Miss Arlene Albee who played the title role of Peter Pan. (I) The Act IV Never-Land. (J) A close-up of the Home Under The Ground. (K) The Centerville High School Thespian Troupe 385 which produced *Peter Pan*.

be carefully installed and inspected before each act to prevent any possibility of accidents.

Flying is tricky and dangerous unless carefully executed. There must be no foolishness on the part of either the fliers or the fly-crew. We marked off the take-off and landing positions on a bare stage for early practices. After the fliers had become skilled and the fly-men had learned the cues, scenery was introduced. The flyer signalled his fly-man by a jerk on the wire as he stooped for his take-off. The direction of the flight was controlled by the flyer who swung as a pendulum while the altitude and landings were determined by the fly-crew. All fliers must achieve ease and grace in flight which requires much practice. The show can be done without the actual flying by the projection of shadows on the walls, but it adds much to the breath-taking fantasy if the flight scenes are included.

The scenes for the underground home were played on a double stage constructed on two wagons 6' x 8' x 10'. These were bolted together for the play and were taken apart for storage at each side of the stage when not in use. These should be constructed early, so the actors can become used to the elevated stage. We adapted the wagon stages for the upper deck of the

pirate ship, taking off the trees and shrubs and using different flats as well as adding stair units, cannon, and mast.

For the Mermaid's Lagoon set, we used a large wave-painted flat hinged downstage at the curtain line and elevated upstage by hydraulic jacks to about 4' 5". The Marooner's Rock was built on a 5' platform. With this setup and subdued lighting, we were able to get the illusion of the tide coming in.

To insure quick, smooth scene changing, all sets were built as compactly as possible, and were constructed to permit as much adaptation as possible for various scenes. Our scene changing crews were rehearsed diligently in every detail of the scene changes, so that no more than five minutes was necessary between acts.

Costuming

The two most important points to keep in mind in creating a wardrobe for this show are the use of plenty of bright colors and never be afraid of going too far in novel or unconventional effects. The Never costumes worn by Peter Pan, the Lost Boys, and the Darling Children offer

Costume List for *Peter Pan*

PETER PAN—(Entire play) Never-costume with leaves of green, blue, brown, red and yellow stenciled on white cloth. Belt with cobweb design. Cloth shoes and cap to match costume.

WENDY—(Acts I, II) Pastel play dress, ankle hose and ribbon in hair to match. Changes to child's flannel sleeping pajamas with feet in them. (Acts III, IV, Scene 1, Act V) Never-dress of white with black checked apron and pocket. (Scene 2, Act V) Same as Act III plus black cape.

MICHAEL—(Acts I, II) White shirt, dark knee-length trousers, ribbon tie, and three-quarter length hose. Changes to pajamas similar to Wendy's. (Acts III, V) Never-costume of light brown with yellow trimming. Cap and shoes to match. (Act IV) Same as Act III plus long nightgown to match Never-costume.

JOHN—(Acts I, II) Same as Michael Also top-hat and pajamas (Act III) Never-costume of dark brown with orange trimmings. Cap and shoes to match.

NANA—(Acts I, Scene 2 of V) Dog costume of brown with black spots. Head of paper-mache.

MRS. DARLING—(Act I) Blue evening formal gown. (Scene 2 of Act V) House-coat over house dress.

MR. DARLING—(Act I) Evening dress clothes. (Scene 2 of Act V) Business suit. Hat.

LIZA—(Acts I and Scene 2 of V) Maid's uniform, black or gray, with white apron.

SLIGHTLY—(Acts II, III, V) Never-costume of bright red. Cap and shoes to match. (Act IV) Same as Act II plus long nightgown to match Never-costume.

TOOTLES—(Acts II, III, V) Never-costume of bright blue. Cap and shoes to match. (Act IV) Same as Act II plus long nightgown to match Never-costume.

NIBS—(Acts II, III, V) Never-costume of bright green. Cap and shoes to match. (Act IV) Same as Act II plus long nightgown to match Never-costume.

CURLY—(Acts II, III, V) Never-costume of bright violet. Cap and shoes to match. (Act IV) Same as Act II plus long nightgown to match Never-costume.

FIRST TWIN and SECOND TWIN—(Acts II, III, V) Never-costume of bright yellow. Cap and shoes to match. (Act IV) Same as Act II plus long nightgown to match Never-costume.

CAPTAIN JAS. HOOK—(Acts II, IV, V)—Bright red great-coat with ruffles at sleeves and collar. Black belt with silver buckle. Black breeches and boots. Three-cornered hat. Silver hook on right hand. (Act II) Wears only the hat, breeches, boots, and hook as in Act II.

PIRATES—(Acts II, III, IV, V) Vary with individuals. Base on pictures from magazines.

TIGER LILY—(Acts II, III, IV) Brown dress to look like deerskin robe. Fringe at sleeves and bottom of skirt. Beaded belt. Moccasins. Beaded handbag with feather.

GREAT BIG LITTLE PANTHER—(Acts II, IV) Brown fringed trousers. Headband with feathers.

INDIANS—(Acts II, IV) Boys wear shorts cut and dyed to resemble loin cloths. Girls wear same as Tiger Lily.

MERMAIDS—(Act III) Green halter-blouse and close fitting costume from waist to feet with fish tail effect on feet. Scales stenciled on entire costume.

CABBIES—(Scene 2 of Act V) Uniform of black trousers, white shirt, bow tie, cap.

CROCODILE—(Acts II, III, V) Cloth costume of green with scales stenciled on. Head of paper-mache.

OSTRICH—(Act II) Body and head of paper-mache. Legs and feet of cloth.

the greatest chance for bright and gay colors. We used a multitude of reds, greens, blues, yellows, and violet for the costumes which were simply and briefly cut. Peter's costume was a white one with leaf patterns stenciled on in blue, green, yellow, red, and brown.

The heads for Nana, the Crocodile, and the Ostrich were made of paper-mache and attached to the cloth costumes worn by the actors. We stayed away from reality here and made these comedy characters by exaggerating their facial expressions and overdrawing their natural characteristics. We gave the Dog a rather patiently bored look, a very insignificant tail, and large drooping ears. For the Ostrich we provided legs too short and neck too long on



Scene from that mad comedy, *You Can't Take It With You*, staged by the Senior Class of Bloomington, Ill., High School (Thespian Troupe No. 131). Directed by Miss Geneva Allen.

a stylized body with painted wings and tail. She was given large surprised eyes and one elegantly arched eyebrow. The Crocodile was a green ugly brute with dirty yellow eyes.

The costuming of the mermaids was a difficult job, but we used a streamlined halter-blouse of green and a matching costume which fit closely from the waist to the feet and terminated in a fish-tail effect at the feet. It was impossible for the girls to walk in these, but since they had little action this was no obstacle. Fish scales were stenciled on the entire costume.

Captain Hook was dressed in early Georgian costume with a vivid red coat, lace collar, black breeches, patent leather boots, and a nasty silver hook attached to his right arm. Each of the other pirates had individual costumes patterned after pictures which they looked up. The Indians were costumed in brown cloth to look like deerskin and ornamented with fringe, beads, and paint. The boys wore gym shorts adapted to resemble loin cloths. Brownish-red kalsomine was applied to their bodies to give the color needed and was easily removed by stepping under a shower. Other costumes were conventional. The actors provided the materials for their own costumes, and the sewing classes cut them out, fitted them, and sewed them.

Makeup

There are no special makeup problems in *Peter Pan* aside from the fact that there is a large cast to be made up. This was solved in our case by instructing the members of our Thespian Troupe in the fundamentals of stage makeup. An assembly line was used to speed up the process, with certain students applying the cold cream, others the base, still others the details, and others the powder. With the makeup crew thus organized, we were able to have our entire cast of over sixty students completely ready in approximately two hours.

As in costuming and scene design, the director need not be afraid of using novel and unconventional makeup ideas.

Budget

1. Lumber	\$28.14
2. Scenery and costume fabric....	15.10
3. Advertising and programs....	43.59
4. Scene paint and makeup.....	16.85
5. Stage hardware	8.37
6. Books	20.00
7. Royalty	40.00
8. Miscellaneous and federal tax..	25.21

\$197.26

Our production of *Peter Pan* cost us just slightly less than two hundred dollars. Our big expense came as the result of adding the two wagon stages and a sky cyclorama to the department as permanent equipment. The expense for these items wouldn't necessarily have to be involved in other school productions. We were helped on our advertising cost by the Peter Pan Bread Company of Cedar Rapids, Iowa, which tied in its advertising with ours. By purchasing the books direct from Scribners we were able to take advantage of the school discount. We also asked each cast member to pay a twenty-five cent rental fee. The Paramount Pictures Corporation granted us a royalty reduction through the National Thespian office. A careful director in a well equipped school or one who was able to borrow or rent most of the essential materials could produce this play for one hundred or one hundred and fifty dollars. The satisfaction of turning out such a show as *Peter Pan* is well worth the amount of money spent on it; indeed, it is well worth sacrificing on the budget of another show to be able to do *Peter Pan*.

Advertising and Publicity

Thespian Troupe 385 has always believed in and carried on extensive advertising and publicity for its plays, and *Peter Pan* was the ultimate in publicity possibilities. Points to be played up include the size of the cast and crews, the fantastic scenes, the beautiful costuming, the use of

a musical background, the well-known story, the fame of Sir James M. Barrie, and the playing of the title role on the professional stage by Maude Adams.

Six weeks before the production date, small gummed stickers printed, "Watch For Peter Pan," were posted on store windows and car windshields. These were our curiosity arouasers. For the next five weeks the high school paper and the Centerville *Daily Iowegian* both carried a story a week, and the *Ottumwa Courier* carried three stories. These were augmented by pictures and linoleum block cuts. In all the downtown restaurants, cafes, and soda fountains, small brightly colored slips were attached to the menus calling attention to a super-special and going on to tell about the play. Pictures were taken of the students in costume depicting scenes from the play, and these were displayd along with posters designed by the art classes and printed handbills in the downtown store windows.

Letters and announcements were mailed to all school superintendents and presidents of all clubs and organizations in Centerville and surrounding communities concerning *Peter Pan*. On the Saturday preceding the production date, a public address system was set up in a downtown store building over which recordings were played interspersed with announcements of the show. Besides this, two telephones were installed in a store window and all day long relays of attractive girls called all the numbers listed in the directory informing the listeners of *Peter Pan*.

As a result of this extensive publicity and advertising, every seat in our large auditorium was sold, and folding chairs had to be added to accommodate the crowds. Approximately 1700 people saw the production. For us, extensive advertising has proven its worth, so we recommend that this be an important item in all your plays, but particularly so for *Peter Pan*.

(Next Issue: *The Eve of St. Mark*.)

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Makeup For the High School Theatre

by PROF. RAY E. HOLCOMBE

Department of Drama, MacMurray College, Jacksonville, Ill.

Questions pertaining to your problems on make-up are welcomed by Prof. Holcombe. Enclose a stamped, self-addressed envelope with your letter.



That Age-Old Problem: Middle Age Makeup

HERE we are with a new season ahead of us! But, season after season, we have that most bothersome makeup Gremlin, "middle age" still trailing us. How shall we make high school boys and girls look just mature enough to be called father, mother, auntie, or uncle, without getting a snicker from the audience? Can it be done? Yes, and quite easily, if we attack the problem with foresight and with a will to experiment.

Foresight in Casting

When the director is casting the show, he is looking for those certain qualities in his students which will convincingly "make" a character. Why not include among these qualities some attention to the characteristics which will lend themselves to a convincing physical appearance? No, we don't mean that we advocate type casting any more than we'd advocate opposite-from-type casting. There are, however, some characteristics which we can keep in mind that will help carry the illusion of maturity, and there are others which all the makeup in the world cannot save from failure.

In general, for middle age:

1. The person who is very slim with narrow shoulders will not be a good risk—except for the tall one playing an eccentric part.
2. The person who has a snub nose or a round, chubby, baby face should not be used
3. The person who has small features set close together is not a good choice.

In general, choose:

1. A person of medium height, with fairly stocky body, and good shoulder width.
2. A person with widely spaced features and a broad forehead.
3. A person with a square, or large, oval-shaped face with large bone structure.

Rehearsal

From the time the person is first cast, he should be warned against having his hair cut. The boy will need all the extra hair he can get on the sides and at the back to help in the shaping of his head to more mature lines. The girl needs to be warned also, or the director may find that his player has decided on a shorter "bob" the day before the show.

During first rehearsals is a good time for trying out a preliminary makeup for your middle age characters. Why first rehearsals? Because the director and cast develop a tolerance toward the part which fools them into thinking that the charac-

An Open Letter to You

DURING the past season, you, no doubt, scored at least one triumph in a makeup job. It may have been just a little trick that did it, or it may have been quite an elaborate affair. At any rate, in stage parlance, "It was a WOW!" Why not pass on the information to other teachers and students? Send me a letter telling about it. Enclose a snapshot of it if you have one. We'll use it on this page and give you full credit.

Have you had some troublesome old problem come up or a new one or two? Write to me and we'll tackle them one by one on this page. If you want an immediate answer, enclose a self-addressed stamped envelope.

In these times we need to share our triumphs, and pool our problems—so, before you put this issue aside, sit down and write me.

RAY E. HOLCOMBE.

ter has become middle-aged simply because the reading of the lines and the acting have progressed favorably. Haven't you noticed that you may have been troubled by a minor fault in a person you've just met, and then, as you've become better acquainted with him, that you've ceased to notice the fault? And haven't you been surprised that a newcomer points out this fault immediately? It often works that way with high school plays. The director and cast may be lulled into a complete satisfaction, forgetting their first impressions as they watch other things develop. But, the audience will get just one impression, and too late, the director and cast will recall their original reactions. So—plan your makeup during first rehearsals while first reactions are vivid.

And one more word about rehearsals. Remember that the outstanding high school successes have had a separate and complete costume and makeup rehearsal, with exclusive attention to costume and makeup for the entire rehearsal period.

Experiment

Try padding to make your characters look more mature. Don't use a single pillow—in fact don't use pillows of the ordinary type at all—they'll look ridiculous. Don't give up after one try. Use paddings that you make up yourself. Use a pillow case with stuffing basted in to stay in place and attach straps of muslin to go over the shoulders and around the waist. Use one case in front and one in back and then cover with a sheath of muslin so there are no "valleys" in inappropriate places. Sheaths of muslin padded and going around the entire body

Material Designed to Mobilize Your
Dramatics Program for Effective
Wartime Services

A WARTIME MANUAL

FOR

High School Dramatics Directors

Compiled and Edited by Ernest Bavely

This Manual has been prepared in response to a nation-wide demand by dramatics directors. The role of wartime high school dramatics is discussed with the objective of effectively mobilizing the full resources and services of the high school theatre in the war program. Of particular value to interested directors is the chapter on "Preparing Dramatic Entertainment for Men in Service."

The material contained in Part II was prepared by a group of experienced dramatics directors who fully understand the possibilities and limitations of the average high school dramatics program. The chapter on "Organization of the High School Dramatics Club" also outlines a course of study in dramatics for the entire school year.

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PRICE: \$1.00

Order from

The National Thespian Society
College Hill Station Cincinnati, Ohio

and held in place by straps over the shoulder are the most satisfactory. Try making shoulder pads by using football shoulder pads as a model. Or—you may be able to use the pads themselves. Haven't you noticed how mature high school football players look out on the field and then how different they look when they take the shoulder pads off and appear in their everyday clothes? Padding, and the larger size clothes that the padding requires, will do wonders in adding a look of maturity. Why not experiment?

Entertainment for Patriotism

by ROCHELLE I. WILLIAMS

Thespian Troupe Sponsor, Miami, Florida, High School

"HOW can we set up a living-room for a family on this eight-by-twelve foot stage?"

"What can we do to get the cast off the stage without a curtain?"

"How am I going to change costume behind this small screen? It'll hardly hide one ear."

These and similar problems were set up by our project to show our patriotism by entertaining. We had stuck our necks out!

At the first meeting in September, 1942, Thespian Troupe No. 327 at Miami High School, Miami, Florida, decided to make the entertainment of soldiers and citizens our project for the year. We felt that this was a possibility of being able to boost the morale and loyalty of citizens by presenting through drama some of the facts that we were so much in need of learning concerning scrap collection, conservation, and hoarding. A committee was appointed to select a few plays. Another to make proper contacts to offer our services.

We had an opportunity to gain experience in the dramatic arts, to learn adaptability, and to contribute our talents and time to the defense program on the home front.

Subsequently, we selected and prepared a short play, *For the Want of a Nail*, and presented it to our school assembly. It was well received, seemed to place emphasis where it was intended: on the evils of hoarding. The head of our English Department asked us to present it at a county-wide meeting of English teachers. There were neither stage nor curtain in the lecture hall, only a small space intended for a single speaker. Means of getting on and off the stage had to be devised, entrances and exits had to be changed and skill had to be used in handling the small space. The play was extremely successful there. But the greatest success accrued through the adjustment the cast was forced to make to meet the situation.

There followed immediately an invitation to present it at a meeting of the Woman's Club. Here we met the idea of the ancient Greek theatre, the audience on all sides of us. We were veterans now!

Meanwhile we had offered our services to the Red Cross to help entertain the convalescent soldiers. We were invited to appear at the Nautilus Hotel, now a hospital for convalescents. Believing that amusement is necessary to the morale of men in service during war, we decided to use *Jerry*, a non-royalty one-act play about mistaken identity. We revived it because of *Charley's Aunt's* success. It, too, has the situation of Jerry's dressing as his missing aunt. The Red Cross service wagon picked us up at a central meeting place, thus solving our transportation problem to Miami Beach. On arriving at the recreation room we set up a few screens, chairs and a table, and our audience gathered. We made the men laugh and they liked it. We were invited that night to go to the Naval Base as Opalocka, a few miles distant, where they have a real stage. We were also invited to fill two other engagements to which we looked forward with pleasure.

Additional Schools Enrolled as Contributors TO THE

HIGH SCHOOL THEATRE FOR VICTORY PROGRAM



Number of high school theatre groups previously enrolled and announced. 99

The small (■) after the (★) indicates that the group has performed in an army camp or base.

- ★ Troupe No. 412, Union, Oregon, High School. Fern C. Trull, sponsor. *Sponsored program in behalf of War Stamps Drive; staged spring festival with net proceeds given to Stage Door Canteen Fund.*
- ★ Troupe No. 112, Norfolk, Nebr., High School. Marjorie J. McGilvrey, sponsor. *Staged major production with net proceeds given to the Red Cross.*
- ★ Four Arts Club, Murphy High School, Mobile, Ala. Louise K. Hamil, sponsor. *Gave radio play in behalf of war bond sale in school; servicemen permitted to attend all Club productions free of charge.*
- ★ Dramatics Club, Monroe High School, Rochester, N. Y. Hazel Parker, sponsor. *Staged "Flags of Allied Nations," "Fun To Be Free," "They Burned the Books", and patriotic extravaganza called "Yankee Doodle Dandies."*
- ★ Thespian Troupe 513, Westerville, Ohio, High School. Mrs. Sara K. Steck, sponsor. *Staged production of "Land of the Free" as part of War Bond and Stamp sales program.*
- ★ Thespian Troupe 105, Union High School, Yuma, Ariz. Mabel L. Cloyd, sponsor. *Staged "What We Defend" and "Lease on Liberty," contribution to the Stage Door Canteen Fund.*
- ★ Thespian Troupe 236, Cairo, Ill., High School. Mary E. Fitts, sponsor. *Proceeds of one-act play contributed to Stage Door Canteen Fund; sponsored Red Cross Radio program.*
- ★ Thespian Troupe No. 257, Hazleton, Pa., Senior High School. Marion V. Brown, sponsor. *Staged "The Moonstone" with net proceeds contributed to the Stage Door Canteen Fund.*
- ★ Thespian Troupe No. 299, Moundsville, W. Va., High School. Daisy Watkins, sponsor. *Produced the following wartime plays: "For Want Of A Nail," "The Very Light Brigade," "This Night Shall Pass," "Mr. Togo and His Friends" and "They Burned the Books."*
- ★ Dramatic Club, Watertown, Conn., High School. Isabella V. Rowell, sponsor. *Staged program of one-act plays with net proceeds given to U.S.O.*
- ★ Thespian Troupe No. 539, Warwood High School, Wheeling, W. Va. Virginia Perryman, sponsor. *Cooperated with the Victory Corps Verse Choir and pageant production; contribution to Stage Door Canteen.*
- ★ Thespian Troupe No. 360, Plentywood, Mont., High School. E. Winifred Ogrande, sponsor. *Staged program of one-act plays with net proceeds given to the Stage Door Canteen Fund.*
- ★ Thespian Troupe 544, Fairfield, Iowa, High School. Mary Hope Humphrey, sponsor. *Presented patriotic pageant, "Free Men" by entire Junior Class; staged program, "Memories of World War I."*
- ★ Thespian Troupe No. 419, Fordyce, Ark., High School. Mrs. W. E. Atkinson, sponsor. *Staged the patriotic play, "American Passport" as contribution to the war effort.*
- ★ Thespian Troupe 223, Bradley-Bourbannaiss High School, Bradley, Ill. Agnes Stelter, sponsor. *Contributed to Stage Door Canteen Fund; sponsored War Savings Assembly Program.*
- ★ Thespian Troupe 253, Ravenswood, West Va., High School. Mrs. J. Wilbur Evans, sponsor. *Contributed to the Stage Door Canteen Fund; sponsored programs in behalf of war effort.*
- ★ Thespian Troupe No. 226, Washington Irving High School, Clarksburg, W. Va. Lillie Mae Bauer, sponsor. *Contribution to Stage Door Canteen Fund; active in various projects in behalf of war program in school and community.*
- ★ Thespian Troupe 362, Moorhead, Minn., High School. Clara Strutz, sponsor. *Contributed to the Stage Door Canteen Fund.*
- ★ Dramatic Club (Thespian Troupe 154), Holmes High School, Covington, Ky. Robert R. Crosby, director. *Staged patriotic play, "Called To Serve" for Red Cross.*
- ★ Thespian Troupe 487, Fayetteville, W. Va., High School. Ruth Eary, sponsor. *Sponsored patriotic program, with net proceeds given to the Stage Door Canteen Fund.*
- ★ Thespian Troupe No. 475, Iron River, Mich., High School. Evelyn Nyren, sponsor. *Staged "Hitler Has A Vision" and "Letters To Lucerne" as plays stimulating to the war effort.*
- ★ Thespian Troupe No. 250, Rockport, Mass., High School. Marion Marshall, sponsor. *Sponsored production of "Brother Goose" with part of the net proceeds given to Stage Door Canteen Fund.*
- ★ Thespian Troupe No. 338, Adamson High School, Dallas, Texas. Wilhelmina G. Hedde, sponsor. *Sponsored production of "Rubber Won't Stretch" in behalf of war effort.*
- ★ Thespian Troupe 70, Laramie, Wyo., High School. Velma Linford, sponsor. *Contributed to Stage Door Canteen Fund; supervised Junior Red Cross Drive; wrote and produced "Give Us Books"; purchased \$100.00 War Bond.*
- ★ Thespian Troupe No. 234, Hays, Kansas, High School. Mildred Swenson, sponsor. *Sponsored production of patriotic play, "One Who Came to Gettysburg"; sponsored assembly program with purchase of War Stamps as admission price.*
- ★ Thespian Troupe No. 311, Lancaster, N. H., High School. Mrs. Gertrude R. McGoff, sponsor. *Staged program of three one-act patriotic plays, "Rubber Won't Stretch," "Hitler Has A Vision," and "Paul Faces the Tire Shortage"; contributed to Stage Door Canteen Fund.*
- ★ Thespian Troupe No. 17, Aurora, Nebr., High School. Loine Gains, sponsor. *Staged patriotic play, "Time Is Short"; contributed to Stage Door Canteen and National Red Cross.*
- ★ Thespian Troupe 174, Iron Mountain, Mich., High School. Blanche Hannafin, sponsor. *Participated in scrap metal drive; staged two plays during National Drama Week with proceeds given to Fort Brady at Sault St. Marie.*
- ★ Thespian Troupe 10, Madison High School, Rexburg, Idaho. Preston R. Gledhill, sponsor. *Sponsored school sale of Bonds and Stamps each week during 1942-43 season.*
- ★ Thespian Troupe No. 39, Preston, Idaho, High School. Mrs. Gwyn Clark, sponsor. *Staged patriotic play, "American Passport."*
- ★ Thespian Troupe 468, Pendleton, Oregon, Senior High School. Eleanor Wharton, spon-

THE HIGH SCHOOL THESPIAN

sor. Produced a series of seven patriotic radio plays; contributed to the Stage Door Canteen Fund.

- ★ Thespian Troupe 191, Webster Groves, Mo., High School. Shirley L. Pratt, sponsor. Produced a program of three one-act plays, "Plays of Our Allies."
- ★ Thespian Troupe 84, Princeton, W. Va., High School. Irene R. Norris, sponsor. Made Honor Roll of Thespians now in service; contributed to Stage Door Canteen Fund; staged several patriotic programs.
- ★ Thespian Troupe 486, Medicine Lake, Mont., High School. Maxwell Gates, sponsor. Presented "Fun To Be Free"; contributed to the Stage Door Canteen Fund.
- ★ Thespian Troupe No. 103, Neenah, Wis., High School. Helen Paulson, sponsor. Produced a patriotic play, "American Passport"; provided leaders and speakers for Victory Corps.
- ★ Thespian Troupe No. 99, Weston, W. Va., High School. Urilla M. Bland, sponsor. Produced original pageant based upon the life of General Douglas McArthur; contributed to the Stage Door Canteen Fund.
- ★ Thespian Troupe No. 162, Wyandotte High School, Wyandotte, Kansas. Angus Springer, sponsor. Staged "The American Way" as a play stimulating to the war effort.
- ★ Thespian Troupe No. 407, Caldwell, Idaho, High School. Annabel Anderson, sponsor. Contributed to the Stage Door Canteen Fund.
- ★ Thespian Troupe No. 518, Highland Park High School, Detroit, Mich. Mrs. Juva Beeman, sponsor. Active in numerous activities sponsored by the school in behalf of the war effort; including radio broadcasts, U. S. O. entertainment, and performance of "Ever Since Eve" with cadets on campus admitted free of charge.
- ★ Thespian Troupe 251, Polson, Mont., High School. Lillian G. Brown, sponsor. Sponsored benefit performances for Red Cross; contributed to the Stage Door Canteen Fund.
- ★ Dramatics Club, Roosevelt High School, Cedar Rapids, Iowa. Roberta D. Sheets, director. Produced Victory Corps program; broadcast of "America's Will To Work"; staged Victory Program of three one-act plays.
- ★ Thespian Troupe 259, Canton, N. Y., High School. Mary Ella Bovee, sponsor. Staged "Woodman, Chop That Tree" in behalf of war effort; presented series of patriotic radio broadcasts; provided speakers for the Victory Corps.
- ★ Central High School, Superior, Wis., D. A. Liercke, director of dramatics. Staged to productions at army camp; presented U.S.O. entertainment; produced war radio shows.
- ★ Drama Classes, Northern High School, Flint, Mich. Nelda Topolka, instructor. Contribution to U.S.O.; staged patriotic play, "Victory Home"; produced several plays in behalf of war drives.
- ★ Thespian Troupe No. 219, Pana, Ill., Township High School. Rosella Hawkins, sponsor. Staged performance of "Wings Over America" with net proceeds given to Red Cross and U.S.O.
- ★ Thespian Troupe No. 195, Fort Benton, Montana, High School. Mildred Lucille Glover, sponsor. Staged patriotic pageant, "We American"; contribution to Stage Door Canteen; produced one-act plays for war drives.
- ★ Chowchilla Thespians, Chowchilla, Calif., Union High School. Frank Delamarter, sponsor. Sold reserve seats for War Bonds; staged major play as part of Victory Corps program.
- ★ Thespian Troupe 256, Twin Falls, Idaho, High School. Florence M. Rees, sponsor. Contributed to Stage Door Canteen Fund; produced play for U.S.O. benefit.

The High School Theatre For Victory Program

Sponsored in Behalf of the War Effort by

The National Thespian Dramatic Honor Society For High Schools

COOPERATING WITH

U. S. Treasury Department U. S. Office of Education Theater for Victory Council

THE HIGH SCHOOL THEATRE FOR VICTORY PROGRAM is designed to mobilize the nation's high school dramatics groups for more effective participation in wartime services.

Participation in the program is open to ALL high school theatres, dramatics clubs and classes, radio clubs, and other play production units. Participation is on a voluntary and patriotic basis. There are no dues, fees, or other assessments.

THE HIGH SCHOOL THEATRE FOR VICTORY PROGRAM is in no way meant to replace the normal dramatics activities of the school. Wartime projects sponsored by the high school as contributions to the THEATRE FOR VICTORY PROGRAM become a part of the Victory Corps in those schools where units of the Corps have been established.

Services

THE HIGH SCHOOL THEATRE FOR VICTORY PROGRAM performs the following specific services in behalf of the war effort:

1. Maintains for the convenience of wartime agencies an up-to-date directory of the nation's high school dramatics groups active in the war program.
2. Cooperates with various agencies in distributing scripts and other materials bearing upon specific wartime problems, to the nation's high school dramatics groups.
3. Assists high school dramatics groups with the selection and production of worth while plays, pageants, and programs stimulating to the war program. (A Wartime Play Reading Committee is now functioning. The Committee's first list of recommended wartime plays for secondary schools may be obtained free of charge from the National Thespian Society, College Hill Station, Cincinnati, Ohio.)
4. Gives assistance to high school dramatics groups in the preparation and presentation of entertainment for the men in service. (With the cooperation of the National Theatre Conference.)
5. Assists high school dramatics groups in coordinating their activities with other wartime activities of the school.
6. Provides a medium for the exchange of information among high school dramatics groups active in the war program. (News concerning all such wartime activities is published regularly in the HIGH SCHOOL THESPIAN.)
7. Assists high school dramatics groups in maintaining a permanent record of all their major projects sponsored in behalf of the war effort. (See "Record Certificate" below.)

Suggested Wartime Activities for High Schools Which Enlist as Contributors to the High School Theatre for Victory Program

1. Stage plays that provide recreation and entertainment for the school and community. This includes good, wholesome plays which help build and maintain morale on the home front; plays that make audiences laugh and relax from the strain of wartime duties and problems.
2. Stage patriotic plays, pageants, programs of one-act plays, and special shows, designed primarily to support the war effort and to build new faith in the American way of life.
3. Stage wartime scripts, including radio broadcasts, bearing upon specific wartime problems, such as food conservation, rationing, war bonds, Red Cross Drives, nature of the enemy, war rumors, price ceilings, etc.
4. Sponsor entertainment for the men in service, with performances given in army camps and bases and in local recreational centers.
5. Raise funds for approved war relief groups such as the Red Cross, U. S. O., and Stage Door Canteen.
6. Provide speakers and leaders for the Victory Corps and other school and community wartime projects and drives.
7. Contribute to the pre-induction training of students through dramatics activities which develop physical, mental, and language fitness. (Inform students who are entering the armed forces of the need in camps of persons qualified to enter into recreation services.)
8. Prepare and produce original scripts and other materials beneficial to the war program. (Schools are urgently requested to make worth while original scripts available to other groups. Copies for this purpose may be forwarded to the National Thespian Society, College Hill Station, Cincinnati, Ohio.)

Publicity

DRAMATICS groups enlisted as contributors to the program are urged to make the following announcement (printed or spoken) in connection with all their wartime projects: "This is a contribution to the High School Theatre For Victory Program."

"Record Certificate"

SCHOOLS enlisted as contributors are urged to maintain a record of all major activities sponsored in behalf of the war program since December 7, 1941. This record should be prominently displayed in the school building. (An attractive "Record Certificate" for this purpose may be purchased from The National Thespian Society. The price is \$1.00.)

How To Enlist

ANY high school dramatics groups which has sponsored one or more of the activities suggested above, since Pearl Harbor Day (December 7, 1941), qualifies for participation in THE HIGH SCHOOL THEATRE FOR VICTORY PROGRAM. To enlist, simply write a letter or postal card to The National Thespian Society, College Hill Station, Cincinnati, Ohio, indicating that you wish to have your dramatics group enrolled as a contributor to the Theatre For Victory Program. Mention at least one major contribution your dramatics group has made to the war effort.

Victory Projects

- To Raise Funds
- Stimulate Patriotism
- Promote the War Effort



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READINGS

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Mention The High School Thespian

ON THE HIGH SCHOOL STAGE

ABOUT EVENTS IN HIGH SCHOOL DRAMATICS

Robbinsdale, Minn.

THE 1942-43 season witnessed the production of three major shows at the Robbinsdale High School (Thespian Troupe No. 352), two of them under the general direction of Miss Bess V. Sinnott, Troupe Sponsor. Two performances of *Sky Road* were given on November 19, 20, as the Junior Class play. On February 19 Thespians followed with a performance of *Once In A Life Time*. The season was brought to a close on May 13 with the Senior Class "Gay Nineties Revue," which took the place of the annual Senior Class play which was eliminated due to Miss Sinnott being ill during the spring months. The season also saw the production of several one-act plays, a musical comedy, *When the Moon Rises*, a pageant entitled *Uncle Sam in Revue*, and a Speech Tournament. A total of thirteen new members qualified for Thespian membership during the season.—Keith Rotch, Secretary.

Westerville, Ohio

THE Junior Class play, *Tish*, staged on November 12, 13, marked the opening of the 1942-43 dramatic season at the Westerville High School (Thespian Troupe No. 513), with Mrs. Sara K. Steck as director. The Sophomore Class production of *The Adventures of Huckleberry Finn* followed on January 11, 12. The year closed with the Senior Class play, *A Connecticut Yankee in King Arthur's Court*, on May 21, 22. Three one-act plays, one of them being a patriotic program entitled *Land of the Free*, were also part of the season's activities. A musical program entitled *The Purple Pigeon*, was staged by the Junior High School Glee Clubs on May 13, 14, with Miss Nelle M. Mills, directing. A total of nineteen students were admitted to Thespian membership under Mrs. Steck's direction.—Gene Phalor, Secretary.

Chowchilla, Calif.

WITH Mr. Frank Delamarter directing all dramatic activities, the past year witnessed four major productions at the Chowchilla Union High School (Thespian Troupe No. 434). The Senior Class play, *The Late Mr. Early*, opened the season on December 19. A joint production of *Manana Is Another Day* by the Thespian Troupe and Student Body followed on February 26. *Janey's One-Track Mind* was given on April 7 under the auspices of the Junior Class. Thespians brought the busy year to a close with their production of *Heart of A City*. On the year's playbill were also six one-act plays, all of them produced as class projects. A total of twenty-six students qualified for membership in the Thespian Troupe.

Oak Hill, West Va.

A PROGRAM consisting of three one-act plays: *A Christmas Carol*, *A Cornhusk Doll*, and *Jimmy Christmas*, was given on December 15 by members of Thespian Troupe No. 388 and the Dramatic Club of the Oak Hill High School as one of the major dramatic events of the fall semester. No admission was charged, but the audience was asked to contribute to the Stage Door Canteen Fund. A second program of one-acts, consisting of *The Pampered Darling*, *Not Quite Such a Goose*, and *Escape by Moonlight*, was given on February 24, under the direction of Miss Zella

Bishop, Troupe Sponsor. Two comic skits, *My Gal Sal*, and *And The Lamp Went Out*, and the one-act play, *New Wives for Old*, were also given in February by the Junior Class with the class sponsor, Miss Margaret Jasper, directing. The season was brought to a close with a successful production of *I'm In The Army Now*, given by the Senior Class on May 14. Several new members were added to the Thespian Troupe under Miss Bishop's direction.

Kimball, West Va.

THE first activity of Thespian Troupe No. 542, established at the Kimball High School on February 16 of the current year, was the production of *Mrs. Miniver* early in the spring under the direction of Mr. Milton L. Wood, Troupe Sponsor. The play went on tour in McDowell and Mercer counties in behalf of the HIGH SCHOOL THEATRE FOR VICTORY PROGRAM. On April 9 members of the Welch, W. Va., High School Troupe 204 presented an exchange program of three one-act plays and two dramatic readings which were highly enjoyed by the student body and faculty. An important activity of the spring semester was the bi-monthly radio shows presented over Station WBRW of Welch, with Thespians and prospective Thespians as participants. For their final activity of the season, Thespians acted as host to the second annual drama festival, presenting student-written and student-directed one-act plays. Awards were made on the basis of Excellent, Good, and Fair. Troupe officers for this year are: Neportia W. Hewitte, president; Jane Woody, vice-president; Isabel Marie Crenshaw, secretary; Vivian Odessa Childs, treasurer, and Henry Hobson, clerk. Mr. Wood reports that the season was one of the most successful in the history of the school.

Carteret, N. J.

A MAJOR dramatic event of the spring term at the Carteret High School (Thespian Troupe No. 426) was the "Stage Door Canteen Revue," given on April 15, with Mrs. Harriette J. Lehrer directing. Several weeks of preparation went into the revue with the result that an extremely successful program was enjoyed by the large audience present. As a result of the local success accorded the program, Mrs. Lehrer and her Thespians decided to repeat the performance for the men in service at Fort Dix and Camp Kilmer. Regular stage plays for the 1942-43 season included the Senior Class play, *Pride and Prejudice*, given on November 18, 19, and the Junior Class play, *Stage Door*, presented on June 1, 12. Both plays were directed by Mrs. Lehrer. Seven new members were admitted to Thespian membership on June 16.

Clendenin, W. Va.

AN active extra-curricular club has been a Troupe No. 30 of the National Thespian Society at the Clendenin High School, with Mrs. John Young as sponsor. The past season at this school saw the production of *Corporal Jeep*, a three-act comedy, with the Junior Class sponsoring the performance. On February 11 Thespians followed with a program of three one-act plays, *Farewell Cruel World*, *Demitasse*, and *Jacob Comes Home*. The Senior Class play, *Incognito*, with Thespians in the leading parts, brought the year to a close on May 21. Thespians were also respon-

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Sincerely,
(Signed) ANTOINETTE PERRY,
Chairman of the Board.

sible for the production of two one-act plays, *Yes Means No* and *Why the Chimes Rang*. Eleven students qualified for Thespian membership under Mrs. Young's direction.

Gunnison, Colo.

SEVERAL scenes from *The Merry Wives of Windsor* were given a public performance on January 11 at the Gunnison High School (Troupe 517), with members of the English IV class as the participants. The production was directed by Miss Charlene Garlick, Troupe Sponsor. The second major play of the spring term, *June Mad*, was given by the Senior Class on April 16. The one-act play, *Box and Cox*, was given for the school assembly on March 1. Thirteen new members were qualified for Thespian membership.—*Jess Mikkelsen, Secretary.*

Bloomington, Ill.

THE 1942-43 season saw three major plays at the Bloomington High School (Troupe 131). The Thespian production of *Ever Since Eve* opened the year in November. On February 28, 29, followed the production of *You Can't Take It With You*, given by the Senior Class. Thespians closed the season on April 29, 30, with their production of *Seven Sisters*. These were directed by Miss Geneva Allen. Miss Rilda Betts had charge of Thespian activities.—*Mary E. Jones, Secretary.*

San Marcos, Texas

BECAUSE of many difficulties experienced during the season only one major play was given this past year at the San Marcos High School (Troupe No. 422), with Arthur R. Hayes directing. This was the three-act play, *Through the Keyhole*, given by Thespians on May 13. However, the spring term also included a program in observance of National Drama Week in February and a patriotic pageant, *Proclaim Freedom*, staged by the Senior Class on May 24.—*Lessie Smith, Secretary.*

Fort Benton, Mont.

SEVEN one-act plays were given during the 1942-43 dramatics season at the Fort Benton High School, with Mildred Lucille Glover as director of dramatics and sponsor of Troupe No. 195 at this school. The season also included two major productions. *Ever Since Eve* was given by the Senior Class on December

Contributions to the Stage Door Canteen Fund

Amount Previously Reported	\$2,785.27
Thespian Troupe No. 121, Stonewall Jackson High School, Charleston, W. Va., Teresa C. White, sponsor.....	57.00
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Thespian Troupe No. 499, Senior High School, Pontiac, Mich. W. N. Viola, sponsor...	100.00
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Thespian Troupe No. 259, Canton, N. Y., High School. Mary Ella Bovee, sponsor....	10.00

Total Contribution as of September 15, 1943.....\$4,053.91

4, and *Dangerous Ladies* was given on April 9 by the Junior Class, with Miss Glover directing both productions. A group of thirteen students were admitted to Thespian membership.—*Roan Wharram, Secretary.*

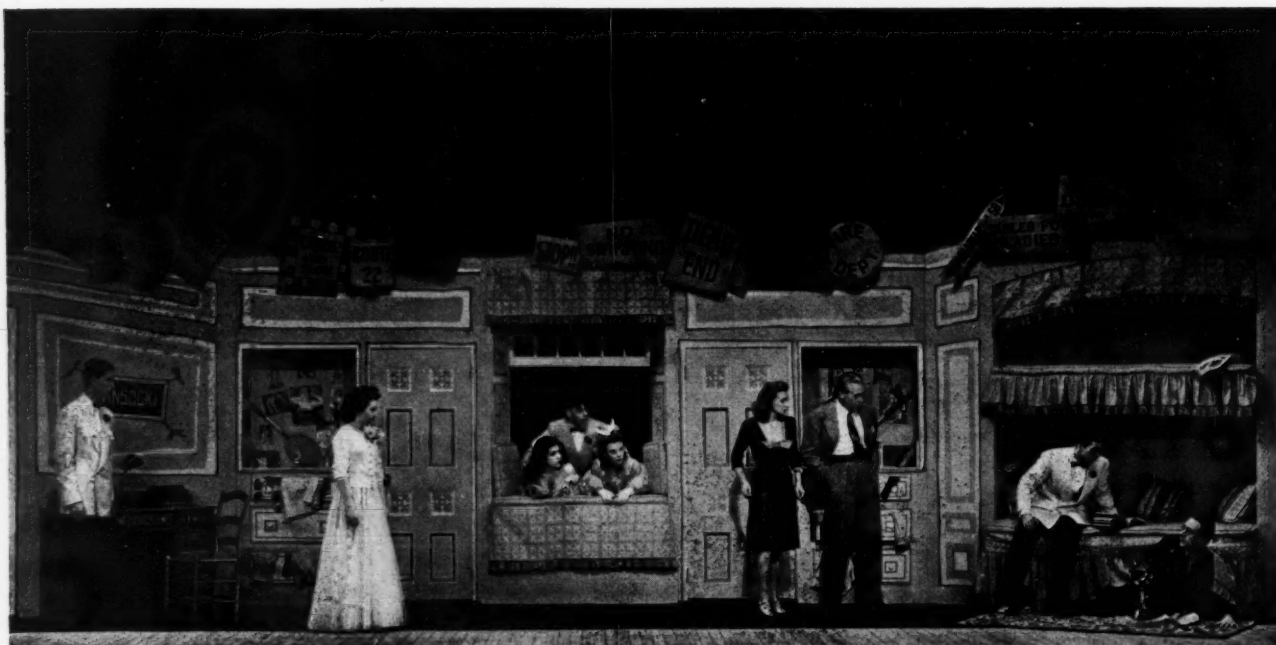
Paragould, Ark.

A FULL SEASON of dramatics activities was enjoyed this past year by students of the Paragould High School, with Mrs. W. J. Stone in charge of dramatics. Members of Thespian Troupe No. 149 at this school opened the year with a performance of *Garden of The Moon*, on November 24. Thespians also gave the second major play of the season, *Dollars To Doughnuts*, on March 19. Thespians were also responsible for the production of the two Christmas plays, *Pop Reads The Christmas Carol* and *More Blessed*, and the

patriotic program, *Cavalcade of Freedom*, produced on March 19 and later repeated at the Cardwell High School. Thespians were active in several contests sponsored during the year.—*Dorothy Jean Cline, Secretary.*

Stow, Ohio

THE Senior Class production of *George Washington Slept Here* on May 7 was the only major play of the past season given at the Stow High School (Thespian Troupe No. 155). The performance was under the direction of Mr. M. F. Clifford, Troupe Sponsor. The season also included two one-act plays, *They Burned The Books* and *Christmas Treasure*, and the operetta, *The Count and the Co-ed*, a production of the Glee Club. A total of fourteen students were given the Thespian pledge.



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Cincinnati, Ohio
 MORE than three hundred loyal friends and parents were the guests of Seton High School at the annual Thespian-Seton Players initiation held on May 23 in the school auditorium, with Sister Laurentine, principal, and Sister Marie Palmyre, director of dramatics, in charge of the program. Forty-four students were admitted as Seton Players, with Andrey Held presenting emblems. Thespian membership was granted to thirty-three students during the course of an impressive initiation ceremony. Awards to Thespians were given under the direction of Sister Laurentine. The 1942-43 dramatics season was one of the most successful experienced in the history of the school under the leadership of Sister Palmyre and her active students. Major productions included *Ask For The Moon*, *In Old Mexico*, *King's Dancing Girl*, and *The Very Light Brigade*. The drama department was also extremely active in a number of projects in behalf of the war effort. One of the first major projects of this fall is the organization of the "Victory Players," a group of students who will devote the greatest part of their program to the war program of the school.

Glen Cove, N. Y.
 TWO Thespian initiations were held during the 1942-43 season under the direction of Miss Rosemary Gahill at the Glen Cove High School. (Thespian Troupe No. 41), with a total of sixteen students receiving the Thespian pledge. The annual school play, *Ever Since Eve*, was given to a packed audience on April 9. Thespians were responsible for the production of the one-act play, *To Tommy With Love*, staged at one of the school assemblies. Thespian activities for the season drew to a close with several members of the Troupe attending the Broadway production of *Harriet*. Nancy Braynard, Secretary.

Darien, Conn.
 IN spite of the ban on pleasure driving, blackouts, the call of young men into the armed forces, and a variety of other interruptions resulting from the war effort, students active in dramatics at the Darien High School (Thespian Troupe No. 308) were responsible for the production of three major plays last season. The first of these, *The Man Who Came to Dinner*, was given to an extremely enthusiastic audience on December 5, with Miss Ella Petterson directing. "The play has been so good," commended one member of the

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audience afterwards, "that I'd gladly walk two miles to see it." The Junior Class production of *Prom King* followed on February 19. Thespians closed the year with the thrilling drama, *Incognito*. Both of these plays were also directed by Miss Petterson. The season included the production of two one-act plays. A total of twenty students were accepted into the Troupe under Miss Petterson's supervision.

Sarasota, Fla.
 A NUMBER of one-act plays were given last season by members of Thespian Troupe No. 516 of the Sarasota High School, with Miss Etta Scarborough directing. *Elmer* was given in each of the elementary schools in the city. *Why The Chimes Rang* was hailed as the most beautiful Christmas play ever given by the school. *Henry's Mail Order Wife* was given to a large group of soldiers, and later repeated at the Senior assembly program. Several productions of this play were given before groups in the community. Miss Scarborough reports that the players rode bicycles to the place of production and called themselves the "Hobo Dramateers". Thespians also gave two radio plays for the Red Cross and three for the Home Economics Department. Interest this spring is centered around the production of the three-act play, *Victory Home*, given early in April.

Oelwein, Iowa
 MEMBERS of Thespian Troupe No. 194 at the Oelwein High School, with Mr. Horace Hoover directing, gave two successful performances of *Ladies in Retirement* on November 20, and December 11 of last year. Also given during the early spring term were productions of *Happy Journey* and *Shall We Join the Ladies*, given by Thespians. A revue, *Some Fun of 1943*, was given on April 16 under the joint sponsorship of Thespians and the Chorus. The Junior High School production of *Snow White and the Seven Dwarfs* was given on February 25. Mr. Hoover granted Thespian membership to twenty of his pupils during the season.

Onarga, Ill.
 ONE of the most successful productions of recent seasons at the Onarga High School (Troupe 278) was *Prologue To Glory* given by Thespians on March 1, with Wilma June Dryden directing. The other major play of the year, *Foot-Loose*, was given by the Junior Class on October 21. *Upward and Onward* and *Goodnight, Caroline* were among the one-acts staged during the year. A total of twenty-nine students qualified for membership as a result of the season's activities. The Troupe was under the sponsorship of Miss Dryden.

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Wetumpka, Ala.

THE observance of a "William Shakespeare Week" among the dramatics students of the Wetumpka High School (Troupe No. 125) proved one of the most worth while projects of the spring semester dramatics program. The week's program included talks, performances of scenes from several of the bard's great plays, and the presentation of a motion picture entitled *Master Will Shakespeare*. All activities were sponsored by Thespians under the general direction of Mrs. Joe Guy, Troupe Sponsor. In addition to the performance of several one-act plays, the season also included the major play, *Drums of Death*, a Thespian production. Twenty-four students qualified for membership. —Ozelle Caufield, Reporter.

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The Dallas, Oregon

A PERFORMANCE of *Our Town* by the Drama Department of Pacific University, with Mr. Albert Hingston directing, marked the opening of dramatic events for the past year at The Dallas High School. Members of Troupe No. 374 of this school, with Mrs. Ellen Potter as sponsor, set the stage for the visiting players. The Senior Class play, *Nothing But The Truth*, followed as the Senior Class play on December 2. The first Thespian initiation of the year was held on November 8 with eight students being admitted. In place of the annual drama festival for the district, Thespians sponsored a program of three one-act plays, *Yours and Mine*, *Witchin' Racket*, and *Riders To The Sea*, on March 30. A capacity audience witnessed the performance of *Growing Pains* on April 30, given by the Junior Class. Miss Marie Keeler, Junior Class sponsor, supervised the construction of the stage set for this production. The initiation of new members at a candlelight ceremony held on May 18 was followed by the election of officers for this season. During the greater part of the year the Troupe acted as a Victory Corps activity, gathering books, magazines, etc., for the Red Cross. The year proved successful financially also, with all debts being paid off and new equipment purchase for the stage.—*Mary Gordon, Secretary.*

Conway, S. Car.

A VARIETY of dramatic projects were sponsored during the 1942-43 season at the Conway High School (Thespian Troupe No. 557), with the establishment of the Thespian Troupe in the spring as the climax of the season. The Junior class play, *Peg O' My Heart*, by the Junior Class on December 4, was the first play of the season. In April the Senior Class gave an evening of three one-acts, *Evening Dress Indispensable*, *The Valiant*, and *Sparkin'*, with repeat performances of these plays being given. The season also included a number of appearances before local groups, including the County Teachers' Association. Three radio programs were also sponsored. All these activities were under the general supervision of Miss Florence Epps, Troupe Sponsor. Sixteen students were admitted as Charter members for the new troupe.

Austin, Texas

FIRST place honors in the annual State One-Act Play Contest held on May 8 at the University of Texas went to the production of *John Doe* entered by the Abilene High School (Thespian Troupe No. 353) with Mr. Ernest R. Sublett directing. Second place honors went to *The Pot Boiler*, entered by the Waco Senior High School, with Waurine Walker as director. *Antic Spring*, entered by the Gonzales High School, with Freda Kenner as director, was awarded third place. Other entries were "V" *As In Victory*, presented by a cast from the Ysleta High School; *Eternal Life*, given by the East Mountain High School of Gilmer, and *Mooncalf Mufford*, presented by the McAllen High School. Thespian certificates were awarded to all groups participating in the State Contest which was under the general direction of Mrs. James Moll.

Litchfield, Conn.

TROUPE No. 456 opened its 1942-43 season with the three-act comedy, *Young Adventure*, on December 4. A repeat performance for the benefit of the American Theatre Wing was given on the following night which netted \$25 for the fund after all expenses were paid.

The annual alumni reunion planned for the Christmas recess on December 29th was cancelled because the most severe ice storm in the history of the town made travel on coun-

Thespians Take Lead in War Bond Drive

Purchased Light Bomber

"Time is Short!" What can you do?" With this inspiring message to the students of San José High School, Troupe No. 537 of San José, California, produced the radio script *Time Is Short* at the Buy A Bomber Rally which initiated the campaign. President Lee Truro acted as Narrator, charter members Norma Williams, Barbara Kenner, James Caputo, Frank Shelley, Maurice Engleman, Walt Cunningham, James Holmes and Mel Lopicola completing the cast directed by sponsor Mary Alice Hamm.

With "time is short" as the campaign slogan, some sixteen hundred students sold the amazing sum of \$254,275 war bonds in eleven days, assuring the purchase of a light bomber to be inscribed "San José High," the surplus being spent on torpedo boats. The Weekly News carried a story naming this as one of the two schools to place first in such a sales campaign.

In addition to Thespian, the school's own Mask and Scroll Dramatic Honor Society, organized in 1907, continues to function cooperatively in school programs, producing patriotic pageants, camp entertainment, morale-building shows and "escape" theatre.

To all Thespians, Troupe No. 537 sends this message—"Time is short! What can you do?"

try roads impossible and cut telephone and power lines. The initiation of five new members was held on January 21, 1943, followed by a brief social.

In January the Troupe joined the HIGH SCHOOL THEATRE FOR VICTORY PROGRAM, and in February won the distinction of being the first Troupe to respond to the request of the OWI to produce the sketch, *Woodman, Chop That Tree*, designed to dramatize the critical shortage of lumber on the East coast. This play was produced on subsequent Saturdays in April on station WTIC, Hartford, and WBRY, Waterbury. Two additional radio plays to further the scrap drive and foster enlistment of nurses' aides were produced over WBRY in May. The annual banquet and election of officers was held on May 28th, the principal features being fried chicken, and a straw ride as a substitute for gasoline, prohibited for pleasure driving in New England.

Wichita, Kansas

THE dramatics groups of the Wichita High School North (Troupe No. 136) enjoyed a very successful season in dramatics during the 1942-43 season. The program began with a performance of *Sixteen In August* on November 23. In March followed the performance of *The Miracle*. The season closed in April with a production of *Cap and Gown*. These plays were under the general direction of Miss Evelyn H. Clark, Troupe Sponsor. *Little Brother Sherlock* and *Fiat Lux* were among the one-act plays staged. Dramatics students purchased a \$500 war bond as their contribution to the war effort.

Switchback, W. Va.

THESPIANS of Troupe 206 of the Elkhorn High School and students from the Players Club gave *Hero Is As Hero Does* on December 3 as the first of two full-length plays, given last season. The other major show, *Mama's Baby Boy*, was staged on May 6 as the Senior Class play. Both productions were directed by Miss Gertrude E. Skaggs, Troupe Sponsor. The performance of the one-act play, *Time Is Short*, on April 16, was a contribution to the war effort.—*Edith Baker, Secretary.*

THE HIGH SCHOOL THESPIAN

ANNOUNCING

New Plays for a New Season

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ASK ME ANOTHER, by Glenn Hughes
BELLES IN WAITING, by Barbara West
FAMILY TREE, by Olive Price
LEAVE TO MARRY, by Albert Johnson
MAYBE LOVE, by Kerry Norman
SNEAK DATE, by Joseph H. Arnold
THUMBS UP, by Sylvester Deford

★ ONE-ACT ROYALTY PLAYS

GRENACHIKA, by Merle Bouton Young
TIME FOR EVERYTHING, by Frank Durham

★ ONE-ACT NON-ROYALTY PLAYS

IN MY NAME, by Marion and Frank Bishop
LATE HOLIDAY, by Florence R. Kahn
NEXT TIME BLUE, by Laurraine R. Goreau
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JOHN DOE, AMERICAN—Cast of 6 males, 6 females. One setting. Three acts. Royalty, \$25. Books, 75c.

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Say you saw it in *The High School Thespian*

HONOR ROLL

A complete "Best Thespian" Honor Roll for the 1942-43 season will be published in the November issue.

Aurora, Nebr.

MAJOR dramatic productions for the 1942-43 season at the Aurora High School (Troupe 17) began with the operetta, *Chonita*, on December 4, as a joint undertaking of the Dramatics Club and the Music Department. On April 9 the Junior Class followed with the production of the popular *Ever Since Eve*. Miss Jimmy closed the season as the Senior class play on May 20. The playbill of one-acts included *Three Potatoes for Mary*, *Farewell, Cruel World*, *Makeup and Live*, *Overdue*, *Angel of Mercy*, *The Woman Along the Road*, and *Don't Feed the Animals*. Performances of some of the one-act plays were given as contributions to the war effort, with the Troupe making contributions to the Stage Door Canteen Fund and the Red Cross. Although the year saw curtailment in finance and activity, Thespians were able to maintain high enthusiasm with the result that the dramatics program achieved as much as was accomplished in peacetime. The program was under the direction of Miss Loine Gaines, Troupe Sponsor. Officers for this season are: Patricia Tudor, president; Warren Poster, vice-president; and Donna Rae Gorham, secretary-treasurer.

Welch, West Va.

UNDER the capable direction of Miss Eleanor E. Reed, dramatics students at the Welch High School (Troupe 204) experienced a truly successful program last season. Major productions were *Ever Since Eve* and *Good-night Ladies*, given in May as the Senior and Junior Class plays respectively. The playbill of one-act plays included: *Psalm of Thanksgiving*, *Eternal Life*, *Consolation*, *Permanent*, *I Pledge Allegiance*, *Burglar*, *Fireman*, *Save My Child*, *Christmas Rose*, *Left Jab*, *One Night*, and *Child Wonder*, all of them staged as part of the school program in dramatics. Performances of several of these plays were given before groups in the community, to further the war effort. Under the direction of Mrs. Edith Martin and Miss Alyce Mae Gay students in the lower classes organized a Junior Dramatics Club and gave performances of *Christmas Rose* and *Life of Elizabeth Blackwell*. The Public Speaking Department under the direction of Miss LaNelle Agee furnished thirteen announcers and three narrators for the "McDowell County Schools On the Air" programs offered during the season. An event of much importance to all groups concerned was the exchange of programs with the Troupe at the Kimball High School. Troupe 204 contributed the sum of \$30 to the Stage Door Canteen during the season and purchased several pieces of equipment for the stage.

Cumberland, Md.

A SERIES of seven radio broadcasts over the Public Address System, three of them written by students, constituted one of the successful projects undertaken last season by the dramatics department of the Ford Hill High School (Troupe 230) under the direction of Miss Geraldine Pritchard. Major productions were: *Spring Fever*, staged in December, and the Thespian production of *Mr. and Mrs. America* given in February. The season also included a number of one-act plays for assembly and the choric pageant, *If He Could Speak*. As their contribution to the war effort, dramatics students gave the sum of \$77 to the Stage Door Canteen Fund, \$63 to the Victory Corps Clubs, and gave 200 volumes to the Victory Book Collection.

A Letter For

Dramatics Directors and School Administrators!

MISS BLANCH HANNAFIN
Thespian Troupe Sponsor
Iron Mountain High School
Iron Mountain, Mich.

DEAR MISS HANNAFIN:

I am looking forward to receiving the play which we all hope you will secure for us. We have only three weeks left here, but we will, of course, still be together regardless of where we will be sent for further training. If we don't get a chance to put our play on here, we will do it in our next camp. In five weeks we have staged seven short plays in our recreation hall. This keeps us on the brighter side. The boys who see our plays come no matter how short our performances are. We have a full house for every performance.

I am so happy that Thespians of our Troupe No. 174 seem to be doing so well. Please do not let anyone remove dramatics from the school program because I assure you that 99% of the boys look forward enthusiastically to anything in the way of stage performances. That, I think, is the only thing that keeps the boys looking forward to something brighter. What I am trying to say is, that I have never been any place in civilian life where dramatics has a more important place than it has in the Army. Believe me, without it the boys would be lost.

We have forty thousand boys here in Camp Roberts that I would like to speak for. We are all, I am sure, proud in the services of Uncle Sammy and twice as proud of our uniforms, but we do need entertainment.

Sincerely,

PVT. WM. F. SAURIOL
Co. A, First Platoon,
Camp Roberts, Calif.

Madera, Calif.

THESPIANS of Troupe No. 462 at the Madera Union High School appeared in the one-act play, *All On A Summer's Day*, as one of the dramatics projects for the fall term of last season. They were also represented in the one-act play, *All's Fair*, staged for assembly in January. A number of Thespians also appeared in the Christmas play, *The Gift*, given in December as a school assembly program. The highlight of the season was the Senior Class play, *Ever Since Eve*, given on April 1, 2. The closing event of the year was the program of three one-act plays given by the Junior Class on May 26 and 28. The playbill consisted of *Nightie-Night*, *Tuberoses*, and *Buddy Buys an Orchid*. Ten members were added to the Troupe under the direction of Miss Mary Scott, dramatics director.

Rockland, Me.

OPENING their season with a revue entitled *Beyond the Horizon* on October 26, members of Troupe 431 of the Rockland High School had a busy and successful dramatics schedule this past year under the leadership of Mr. Allston E. Smith. The Senior Class play, *June Mad*, given on December 10, 11, was the first full-length play of the year. The second major production, *Showdown at Sawtooth*, was offered by the Junior Class on March 3, 4. Both plays were directed by Mr. Smith. Several one-act plays were also a part of the year's dramatic schedule. Thespian initiation of new members was held in April with four new students taking the pledge. A review of the Broadway plays, *Harriet*, and *The Patriots*, followed the ceremony. A total of nineteen students qualified for membership during the year.

THE HIGH SCHOOL THESPIAN

What's New Among Books and Plays

Review Staff: Blanford Jennings, Marion Stuart, Kari Natalie Reed, Elmer S. Crowley, Mary Ella Bovee, Helen Movius, Beulah B. Bayless, Robert Ensley, E. E. Strong

Reviews appearing in this department aim to help our readers keep up with recent books and plays. The opinions expressed are those of the reviewer only. Mention of a book or play in this department does not constitute an endorsement by THE HIGH SCHOOL THESPIAN.

Walter H. Baker Co., 178 Tremont Street, Boston, Mass.

Girl Trouble, a three-act comedy, revised by J. C. McMullen from the play, *Memory Lane*, by Roland Oliver. 4 m., 5 w. No royalty, but nine copies of the play must be purchased. The action takes place in a Cape Cod village. Several "rube" type characters furnish the humor. The action is simple and the turn of events obvious. The play has been made up to date by the introduction of the present war. It is suitable for high schools or other groups desiring a play for wholesome entertainment which provides no difficulties in production.—*Helen C. Movius*.

Shubert Alley, a play for women in a prologue and seven scenes, by Mel Dinelli. 19 w. Royalty, \$25. This absorbing drama tells the story of the heroine's struggles in her steady climb to fame as an actress. The action of the prologue is supposedly directly after her appearance as the star of a Broadway success. The seven scenes, following the prologue, show her experiences while striving against all obstacles to realize her life's ambition. This is a play for advanced actors. The large cast and seemingly unrelated scenes may cause some difficulty in following the story. A beautiful play for the right actors and the right audience.—*Helen C. Movius*.

Five Plays For The Junior Miss, by Anne Coulter Martens. No royalty, but five copies must be purchased. These are well-written, sprightly little plays with more than average appeal for girls of junior high school age. The action is swift, the characters true to life, and the moralizing is kept to a minimum.—*Helen C. Movius*.

McGuin Publishing Co., Wichita, Kansas. *Seventeen Victory Plays For Young People*, by Bertha Dorothy Brown. 1943. \$1.00. Teachers who instruct children ranging in age from ten to sixteen years will find much helpful and timely material in this collection of patriotic plays. Especially welcomed by the dramatics director is the variety of plays offered for various occasions observed during the school year. The plays are short, easy to stage, and rich in information designed to further the war effort in the school. Good material for assembly programs in the upper grades and junior high school.—*Ernest Bavely*.

Duell, Sloan & Pearce, Inc., 270 Madison Ave., New York, N. Y.

Dynamo, by Hallie Flanagan. (1943) 176 pages. Price, \$2.75. The teacher and director of dramatics will find this book a source of inspiration, courage, and greater faith for all that the educational theatre stands for. *Dynamo* is the story of the Vassar Experimental Theatre as it developed under Miss Flanagan's direction from 1927 to 1942—a story that every sincere student of the theatre will want to read. Part I is given to a stimulating discussion of several Vassar productions concerned with "Experiment in Form," including *The Marriage Proposal*, *Each in His Own Way*, *Groceries and Notions*, and *Our Town*. Part II is given to a discussion of productions presenting "Material from the Past in Terms of the Present." Productions discussed include *The Hyppolytus* and *Antony and Cleopatra*. In Part III consideration is given to productions concerned with "Life Here and Now." *Man and the Masses*, *My Country*

Right and Left, *One-Third of a Nation*, and *Phoenix* are among the plays discussed. No less interesting is the chapter by Cladua Hatch Stearns of the Class of 1929, based upon letters and reports from graduates who were privileged to participate in the Vassar Theatre productions. Miss Flanagan has contributed a most valuable and timely volume on the college theatre; a volume every director will want to possess.—*Ernest Bavely*.

The Dramatic Publishing Co., 59 East Van Buren Street, Chicago, Ill.

The Eve of Mt. Mark, a simplified version, a melodrama in two acts, by Maxwell Anderson. 13 m., 8 w. Royalty on application. The play is a beautiful and tender story of an average American youth who was drafted before Pearl Harbor believing he would have only a year to serve. As events changed that, we see the life, hopes, fears, love of this Private all the way from a mid-western farm to Corregidor. Timely, well worthwhile, although sentimental in spots. Needs good direction with advanced students. Has 11 scenes, but simplification of staging is possible and suggested.—*Robert Ensley*.

A Girl in Every Port, a comedy in one act, by James Fuller. 1 m., 7 w. No royalty. A young man, before joining the Navy, proposes to five girls, in order to receive mail, but finds it irksome when they all accept. Light entertainment, with the girls contrasting types.—*Lillie Mae Bauer*.

Musette Publishers Inc., New York, N. Y.

Doodle Dandy of the U.S.A., a play in two acts, by Saul Lancourt. 12 m., 4 w., extras. Acting rights controlled by Dramatists Play Service. A very cleverly written patriotic play for the youth of today. It has a fantastic idea of the rights and freedoms of our democracy as set by our great patriots represented in the character Doodle Dandy, who meets the problems of a possible dictator. It has several scenes, with possibilities of clever staging, several good song numbers. Every school needs a play like this for its patriotic theme.—*Donald L. Barbe*.

Samuel French, 25 West 45th Street, New York, N. Y.

All Gunned Up, a comedy in three acts, by Joseph Spalding. 5 m., 5 w. Royalty, \$10. This comedy is built around defense, priorities and rubber rationing. The plot is built around Carl Hemming's wacky idea of making anti-septic gum which acts as a mouth wash on one's way to work. The formula turns out to be rubber which interests Washington. Many comedy situations arise. The setting is an office easy to arrange, and characters easily portrayed. Good comedy for either junior or senior high schools.—*Donald L. Barbe*.

Dirty Work at the Crossroads; or Tempted, Tried and True, a gay nineties melodrama in three acts, by Bill Johnson. 3 m., 7 w. Royalty, \$10. This thriller of the Victorian theatre offers ample opportunity for the amateur group who have neither the time, interest, nor experience required for the more polished type of drama. One need only enter into rehearsals with a spirit of fun and relaxation to insure the success of this melodrama. Throughout the plot, old songs, such as "All That Glitters Is Not Gold," and specialty numbers can be introduced. A few simple devices can even alter your auditorium to suit

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LITTLE ACORNS, a charming Bettye Knapp 3-act comedy for 3 m., 5 w. The clever lines and interesting well-told story are especially adapted for high school groups. Better add "Little Acorns" to your season's list. 8 copies required. 75 cents each.



MEET THE JEEP, a fun-crowded 1-acter by Paul McCoy. 6w. Aunt Harriet by mistake finds herself in possession of a jeep which causes no end of trouble. 6 copies required. 35 cents each.

AMELIA IN REVERSE, by Bettye Knapp. 1-act for 3 boys, 4 girls, and you'll like it immensely for Junior High. No room here to tell the story. Send for copy. 7 copies required. 35 cents each.

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Dramatists Play Service, 6 East 39th St., New York, N. Y.

The Northwestern Press, 2200 Park Ave., Minneapolis, Minn.

the occasion of an 1890 production. Costumes are available in any attic, and the play is quite effective in the hands of an all-male cast. An ingenious director will discover no end of possibilities in this drama.—*May Ella Bovee.*

Dead of the Night, a mystery-farce in three acts, by James Reach, 6 m., 6 w. Royalty, \$10. If you want to do a mystery that does not depend for its success on secret panels, trap doors, unusual lighting arrangements, and other special devices, this is a good choice. The dialogue is snappy; the comedy not deliberately aimed at; the cast is easily filled; and the living room set simple. Beneath the hilarious actions of the "inmates" of Holbrook Manor, there runs the more sinister thread of a spy ring. *One Mad Night*, by the same author, gives evidence of his ability to provide good high school mystery.—*May Ella Bovee.*

American Saint of Democracy, a patriotic play in one act. 3 m., 4 w. Royalty, \$5. John Wodman, a young Quaker, is asked to write a bill of sale conveying a slave woman to an important new customer. The slave, Delia, appeals to her buyer for her husband and son to go with with. Worthwhile theme. Simple costumes.—*Rachel McCarty.*

The Strangest Feeling, a comedy in one act by John Kirkpatrick. 2 m., 4 w. Royalty, \$5.00. Intuition told Ethel Pickens not to attend the lecture with her fiancée, Johnny, but when Johnny's old flame appears unexpectedly on the scene as a dancing teacher, it takes kid sis's intuition to save the day. Cute play for high schools.—*Elmer S. Crowley.*

The Northwestern Press, 2200 Park Ave., Minneapolis, Minn.

Good Neighbors, a comedy in three acts, by Robert Ray. 2 m., 10 w. Royalty, \$10. The simple interior set, and the wide range of female characters make this play a good choice for the present time. The action centers around two crooks who stop at a small village hotel, intending to swindle everyone and then leave with their gains. Instead, they find themselves extending help to the inhabitants until they are acclaimed as benefactors and thus are reformed to become the "Good Neighbors" of the Community. The action is spirited and the parts easy to do.—*Helen C. Movius.*

School For Girls, a drama in three acts by Robert St. Clair. 12 w. No royalty, but twelve copies must be purchased. A group of girls from different walks of life are thrown together in a select boarding school. The characters are rather definitely typed, but there is opportunity for some good character work. Most of the roles are juvenile; therefore it is easy to play where an all-girl cast is desired.—*Helen C. Movius.*

Dramatists Play Service, Inc., 6 East 39th Street, New York City.

Rebecca, a drama in three acts, dramatized



Members of Thespian Troupe No. 158 of the Bloomsburg, Pa., High School. Sponsored by Mrs. Harriet H. Kline.

from the book of the same name, by Daphne duMaurier. 7 m., 3 w., extras. Royalty, \$25. Rebecca never appears but her influence did and does permeate the household. Maxim de Winter, her husband, brings a new wife to be Lady of his manor, their happiness was short-lived. The neighborhood believed that Rebecca had accidentally drowned until a strange event revealed death was from a bullet. Suicide was the coroner's verdict, but actually Maxim had killed her for misguided reasons. Sophisticated, requires advanced acting, good direction, cutting. Staging difficult for modest equipment.—*Robert W. Ensley.*

Longmans, Green and Co., 55 Fifth Avenue, New York, N. Y.

Mr. and Mrs. Smith, a comedy in three acts, dramatized by Frank Vreeland from the motion picture of the same title. 7 m., 7 w. Royalty, \$25. Three years of happy married life come to a dramatic close for Mrs. and Mr. Smith when they learn that they are not married at all, all because the Bass River on the border between Idaho and Nevada had changed its course and the town of Beechum, Idaho, where they had obtained their married license, was really in Beechum, Nevada. Three acts of hilarious situations follow, with Mr. Smith again courting Mrs. Smith, while the latter insists that now that she is free she is no longer interested in him. The happy reunion is effected by the equally dramatic news at the close of the play that the "Bass River has swung back into its old course" and that their marriage is again perfectly legal. This is a sophisticated play well suited to the acting abilities of advanced casts. Although there are eight scenes, there are no difficult stage problems. Strictly speaking, a play meant for an evening of entertainment.—*E. E. Strong.*

Tom, Dick and Harry, a comedy in three acts, dramatized by Frank Vreeland from the motion picture of the same title. 6 m., 5 w. Royalty, \$25. This interesting play should prove extremely popular among amateur groups. Janie finds herself engaged to Tom, the go-getter, Harry, the slow and easy, and Dick, the rich man's son. Her parents and her younger sister, Babs, patiently go along with Janie in her romantic schemes, hoping that in the end all will turn out well. And Janie does finally make a choice by deciding to marry Harry. There is much more in this play than is expressed in the lines. If expertly staged by a competent cast, this comedy will not only provide entertainment, but between laughs give the audience food for thought. The play is good theatre throughout, with interesting stage problems. Recommended for the high school director who wishes to do something different in the way of stage productions.—*E. E. Strong.*

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Greenberg, Publisher, 400 Madison Avenue, New York, N. Y.

Twenty-Five Non-Royalty One-Act American Comedies, edited by William Kozlenko. 1943. Price, \$2.50. Like the other excellent collection of non-royalty plays published by Greenberg during the past few seasons, this volume is a source of varied and useful plays welcomed by dramatics directors. The comedies chosen by Mr. Kozlenko are uniformly rich in comedy peculiarly American and the range of material offered is more than adequate to meet the needs of the average producer. Among the plays we liked in particular are: *From Paradise To Butte*, *Cupid's Bow*, *The Package for Bonsonby*, *For Better Or Worse*, *For A Rainy Day*, and *Psychologically Speaking*. Here is excellent material for study and production, much of it useful for assembly programs. High school directors will find this book a good buy.—*Ernest Bavelly.*

Row, Peterson & Co., Evanston, Ill.

Three new publications students and teachers of dramatics will welcome this fall are the forty-minute adaptations of *Dickens' Christmas Carol*, *The Importance of Being Earnest*, and *The Rivals*, under the editorship of Harold G. Sliker. Each of these well-known stage classics has been abridged and streamlined to meet the needs of the average high school dramatics groups. Each can be done with a minimum of effort, few stage properties, and still not lose either the meaning or the true dramatic flavor of the longer versions. Mr. Sliker has done especially well with Oscar Wilde's *The Importance of Being Earnest*. With nine characters and two scenes, this version moves at a pace high school groups will find well suited to their needs. It can easily and profitably constitute the main event in an evening of short plays. Almost as equally commendable is Mr. Sliker's version of Sheridan's *The Rivals*. Although there are six scenes, the action moves at a fast pace without losing much of the humor and richness found in this play. In their present form these three plays will certainly present no serious problem to high school groups. They are plays that every school should produce at one time or another. Mr. Sliker and the publishers—Row, Peterson & Co.—deserve praise for this welcomed piece of service.—*Ernest Bavelly.*

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